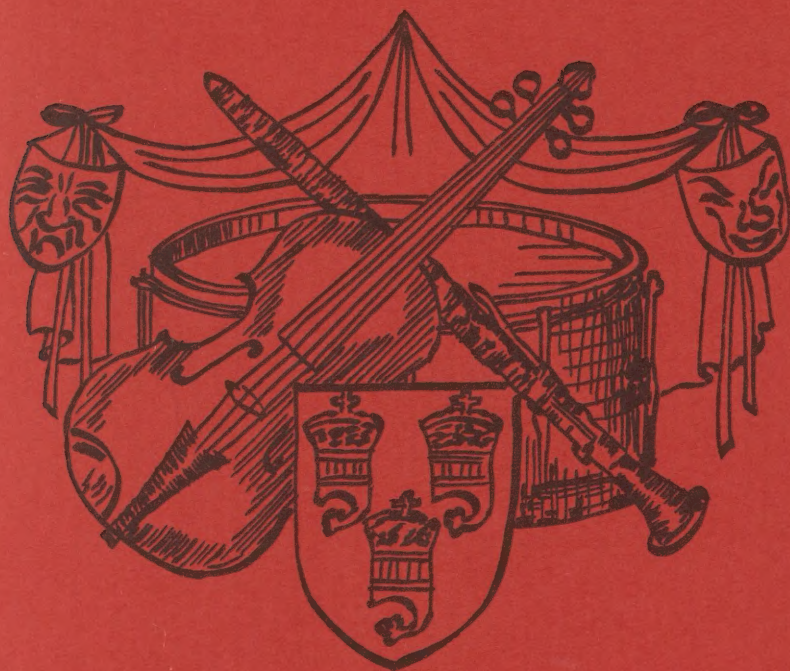


THE  
R · C · M  
MAGAZINE



AUTUMN TERM  
1985

VOL. LXXXI

No. 3

# THE RCM MAGAZINE

FOUNDED 1904

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# THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND  
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND  
THE OFFICIAL JOURNAL OF THE RCM UNION

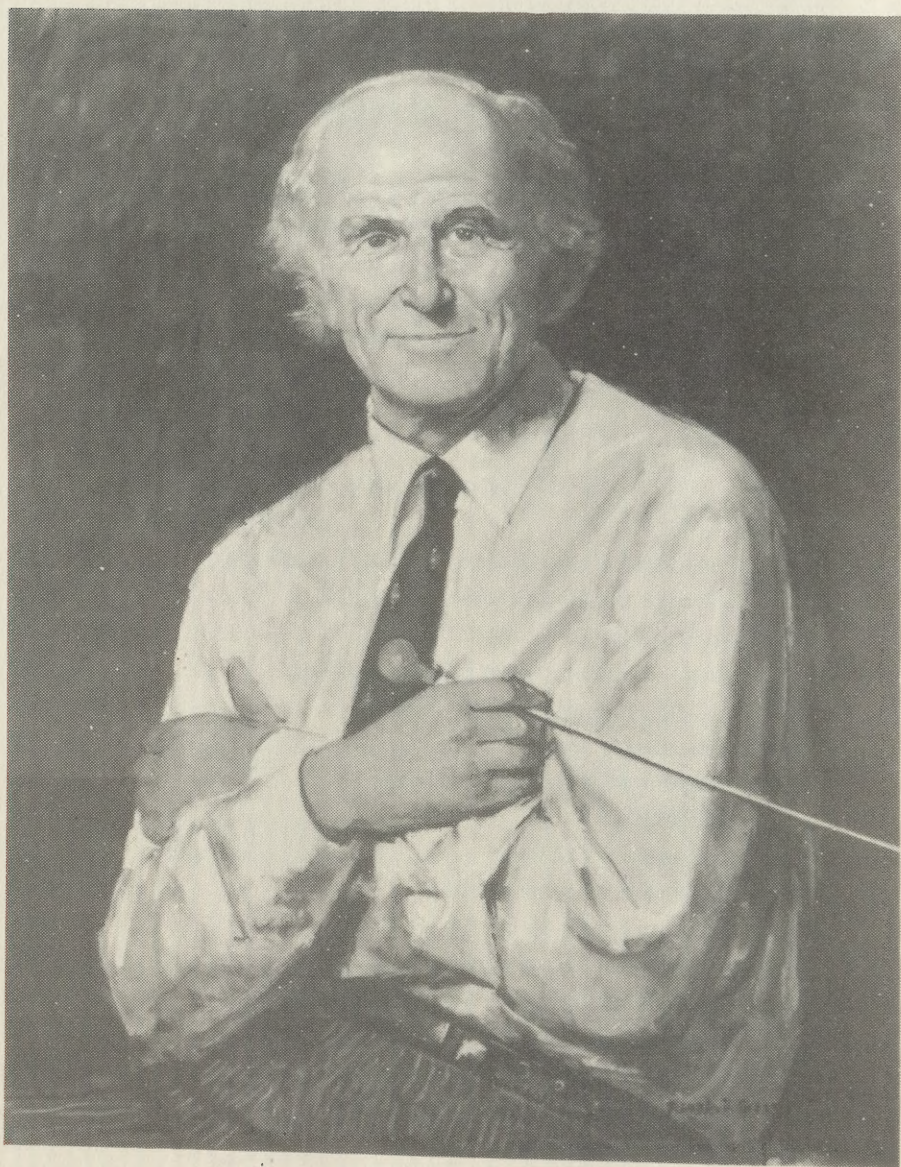
*The Letter killeth, but  
the Spirit giveth life*

**Volume 81, No. 3 1985**

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Sir DAVID WILLCOCKS  
Portrait by RUSKIN SPEAR



## EDITORIAL NOTES

It is a privilege and a pleasure to be able to reproduce the portrait opposite. By considerable special efforts it was hung in the Concert Hall just in time for the RCM Union's At Home on 27 June, and so could be enjoyed by all present at that jolly sociable occasion.

\* \* \*

Perhaps hardly anyone reads our inside back cover (other than the individuals named, who probably at least check that they are correctly spelled). The short paragraph requesting contributions does not do so *very* enticingly, and there are indeed no direct rewards for them, other than the occasional book or music reviewed: mostly art for art's sake, etc. But a welcome number of Collegians do respond to invitations to write on specific matters, and this is a comprehensive thank-you to them all, as well as a hint that more would be welcome, and a reminder that the magazine could be made more interesting by further offerings. More photographs or line drawings would enliven it considerably, as would verse; where are the clerihews and limericks of yesteryear? Anonymity or pseudonymity can of course be scrupulously maintained.

\* \* \*

There seems to be general approval of the changes of cover colour for the three terms' issues, but not everyone is totally happy with the design of the front. Sketches or suggestions for new versions will be welcomed; they could well include the three 'clarions' to symbolize the RCM Union, or some other visual reference to the College, plus (of course) the number and date.

\* \* \*

*The Alternative RCM Magazine* was warmly welcomed a year ago as a very helpful Young Person's Guide to the Intricacies of Student Life. Now it has been succeeded by a grand *Student Handbook*, much larger in format and far more comprehensive. With introductions from the Director and the President of the Students' Association it has become less informal (alas?), but its value may be even greater.

\* \* \*

It is interesting to peruse the magazines of other colleges. They often contain valuable material; all violinists and Elgarians should read the article by Vernon Jones in the Royal Academy of Music Magazine No. 237 (Spring 1985) on the 'soul' of Elgar's Violin Concerto.

\* \* \*

Special congratulations to this year's Chappell Gold Medal winner, Mary Wu. She is the third winner of it in her family, following her sisters Enloc and Melody. All three were pupils of Kendall Taylor. What a concatenation of talent!

## DIRECTOR'S ADDRESS — 23 September 1985

For more than two months the College has been free from the sound of students practising, orchestras rehearsing and professors teaching; and those of us who work in the administrative offices have grown used to a certain amount of peace and quiet, disturbed from outside only by the sounds of the builders engaged in the construction of the new Britten Opera Theatre, and from inside by those involved in the Bursar's energetic efforts to restore and maintain our buildings. There is, of course, the insistent jangle of the telephones, but even they are less bothersome in August. Relatively speaking, therefore, it has been a quiet time, albeit a busy one preparing for the new academic year.

I hesitate to call you a noisy group of people, and sonorous does not quite seem appropriate either. However, let me assure you that the many strands of counterpoint which we can now expect to hear is indeed music to our ears, and is a welcome sign that the College is fully operative again. I am very glad to see you, and to greet for a second time all our new students.

This year there are 200 new students, a larger entry than usual, with more from overseas. There are students from Australia, Canada, Cyprus, Denmark, Greece, Hong Kong, Israel, Italy, Japan, Malaysia, Singapore, South Africa, Switzerland, the USA, Venezuela and West Germany. I hope very much that all new students, and particularly those from overseas, will make good, lasting friendships whilst at the College, that you feel welcome here and realize that, although we may sometimes show signs of our insular geographical position, we are fortunate to be able to share our time with those of you who have been brought up in societies different in some ways from our own and with other musical traditions.

New students will know that the revised arrangements for bringing them in yesterday for Orientation Day were adjudged a success, and a distinct improvement on previous years. I am very grateful to all those members of the Administrative Staff, the Tutors, Professors, Chaplains, the Committee of the Students' Association and others who gave up their time to be present.

To cater for a large new entry, and to replace professors who have retired or reduced their teaching hours in the last few years, a number of new professorial appointments have been made. We therefore welcome to the staff Mr John Blakeley, Mr Levon Chilingirian, Mr Michael Collins, Miss Heather Harper, Mr Graham Johnson, Mr Neil Mackie, Miss Susan Milan, Mr Simon Nicholls, Mr Jonathan Snowden, Mr Trevor Williams, Mr Kenneth Woollam and Miss Irina Zaratzkaya. Additionally, Mr Adrian Cruft has been appointed Tutor to students on the Performers' Course, to bring them into line with those on BMus, GRSM and Postgraduate Courses.

In the Opera School, following Mr Bryan Drake's departure, Miss Mary Hill has kindly agreed to be Acting Head until further notice, and in consultation with others has devised a new curriculum and schedule of classes and rehearsals.



New members of the Administrative Staff include a former student, Mr Michael Bowden, who returns to College as Administrative Assistant in the Junior Department.

The governing body is, of course, the Council, and I am very pleased to report that Mr David Calcutt, QC is to be Master of Magdalene College, Cambridge; we offer him warmest best wishes on this additional responsibility. As representative of the Royal Commissioners of the 1851 Exhibition, we extend a welcome to Mr David Maitland, whose appointment as a new member of the Council has been graciously approved by the President, Her Majesty Queen Elizabeth The Queen Mother.

Subsequent to recommendations made at the Council meeting in July, Her Majesty has also been pleased that Fellowship be conferred on:

Sir Douglas Morpeth, Hon. Treasurer to the Council

Dr Eric Fenby, scholar and amanuensis to Delius

Miss Ruth Gerald and Mr Christopher Hyde-Smith, who are both Professors of the College and

Professor Hugh McLean, the distinguished Canadian organist, former scholar and student of this College, who is now at the University of Western Ontario.

The Council also approved that Honorary Membership of the College be conferred upon:

Mr Peter Andry, of EMI and a member of the Development Committee

Mrs Kazuko Aso, from Japan, who has channelled a generous donation to the Development Fund from a number of sources in Japan

Mr John Pelham Burn, Deputy-Director of the London College of Music, and

our two Chaplains, Deaconess Jackie Fox and Father Wilfrid McGreal, and Mr Aidan Miller, the Bursar.

It is hoped that during the visit of the President on 3 December, at which there will be a special concert given by prizewinners, those to whom I have referred above may have the honour of having Fellowship or Honorary Membership conferred upon them. I am also pleased to be able to tell you that Her Majesty has graciously donated a rose bowl to the College: it will be awarded annually to the student who, by virtue of his or her musical excellence, is considered to have brought the greatest credit to the College in that year. It is hoped that Her Majesty will be pleased to award it for the first time this December.

Two other Professors, Vice-Presidents and members of the Council to whom we offer congratulations are the Senior Professor Emeritus, Mr Angus Morrison, who has completed 60 years of teaching at the College, and the Senior Professor, Mr Kendall Taylor, who celebrated his 80th birthday in July. To them both we wish many more years of good health, musical activity and association with the College.

Existing students will have noticed the progress made since last July on the erection of the steel framework of the new theatre, and they might have caught a glimpse of the work currently in hand on the top floor of the 1965 building which contains the Recital Hall and Dining Room. The old Wolfson Lending Library is being completely refurbished.



In case some of you have noticed the appearance in the Calendar of a new room, the Durrington Room is among those new spaces which have been created from the Wolfson Library, and is named after the Durrington Corporation which contributed generously towards the building programme. It will provide a large, lofty venue for rehearsals, master classes, lectures and recitals. Six other rooms for teaching and practice are also in the process of completion, and it is hoped that the work will be finished in a few weeks' time. It goes without saying, of course, that the top floor of the New Building and the theatre site are still both out of bounds.

As part of a review of our teaching methods, staffing and organization, I visited a number of important schools of music last term in the United States and Canada. It was interesting to note that we all share many similar problems, and I was impressed by the excellent work taking place. I hope very much to strengthen the links between music colleges, and to be able to re-establish the scholarships by which students from the USA and Canada were enabled to study here. In regard to the Eastman School of Music, which I visited, violinists among you might care to note that a masterclass will be given on 12 November by a former Professor of this College, Miss Sylvia Rosenberg, who is now teaching at the Eastman School.

We shall be investigating what more can be done within our limited budget to prepare students for instrumental and vocal teaching. There still exists an attitude that teaching is second-best to performing. It is, of course, a related rather than an inferior activity. As with a pernicious disease, such an attitude can hardly be cured overnight, and one must hope for gradual improvement in those afflicted, helped by constructive measures in the curriculum as well as the example of your professors, many of whom combine teaching and performing or composition very successfully.

It seems to me to be most important that those who leave this College, many of whom will subsequently teach, should be knowledgeable, able and enthusiastic about the subjects in which they specialize. It is from among students who have devoted many years of intensive study that authoritative leadership in the teaching and examination of music should come.

You will see from your Concert Diaries and Calendars which, by the way, have been re-designed, that we shall be celebrating Czech and Slovak music. We look forward to a visit from the Smetana Quartet and Petr Eben, who will be giving masterclasses in October. A number of College concerts will include works by Czechoslovak composers, as well as the open rehearsal on 4 December, one of a series to be given by the London Sinfonietta, at which the conductor will be the distinguished Polish composer, Witold Lutoslawski.

The Crees Lectures this term will be given by the Vice-Director, the subject being *Janáček and the Czech Revival*.

However, much other music both from the standard repertoire as well as lesser-known works will also be performed. On 17 October we shall welcome Bryden Thomson, who will conduct a concert of British music, including a Rubbra symphony and *Symphonic Variations* by Parry, who was Director of the College from 1895 to 1918. All the composers whose



music will be performed at this concert studied at the College, and Vaughan Williams was also a Professor here for 19 years.

A very important part of our music-making, of course, are the Informal and Chamber Concerts, made up of students' solo and ensemble items. Please note that, from now on, the Informal Concerts are on Thursdays at 12 noon, and the Chamber Concerts are on Mondays at 5.30.

As I pointed out at the beginning of this Address, the College is but an empty shell without its students. You have heard of some of our preparations for your return, and it is now up to all of you with energy and creativity to bring this institution fully back to life again. A very good term to you all!

### LETTER TO GEORGE BENJAMIN

The College and particularly those Students who were members of the 20th Century Ensemble last March, can be proud of the following letter:

Dear George,

I have listened to the recording which you gave me, recorded on a cassette some extracts from my work *Des Canyons aux Etoiles* played by the orchestra of the R.C.M. under your direction. I was amazed. All these young people who played so well, with a superb technique. The soloists are magnificent and your conducting is perfect, full of feeling, musical and with the right "tempi".

It is almost unbelievable how such young soloists and such a young orchestra and such a young conductor have succeeded in producing such a beautiful result.

Thank you with all my heart, to you first of all, and to all the soloists\* (piano, horn, xyloimba, glockenspiel) and the whole of the orchestra.

OLIVIER MESSIAEN

[\* Rolf Hind, Jeremy Rayment, Mary Keatinge, Simon Archer]

### GIFTS TO THE COLLEGE

An anonymous benefactor has sent £5,000 to help a gifted postgraduate for 1985/6 and 1986/7.

Miss NAOMI J. HOLME has given an upright piano for the use of a student.

Bequests of pianos have been received from Miss OLGA WEBB, and from Miss FRANCES ENTWISTLE, who for some years was telephonist of the Junior Department on Saturdays. Miss EMILY POUPARD has bequeathed a grand piano and the residue of her estate (about £30,000).

Gifts to the Library have included Stanford's *Pages from an unwritten diary* from Miss M. K. STANSFIELD; books, music and programmes from JOYCE McGOWN KENNEDY; small collections of songs from ROBERT N. DEANS and vocal scores from JACOB FRANK; gramophone records from Mrs HELEN HAGUE and from Mrs CATHERINE LAMBERT; a further collection of books from Mr E. A. K. RIDLEY; bound scores and sheet music from Mr CYRIL BAKER; and books and beautifully bound miniature and vocal scores from Miss JEAN STEWART.

Bequests have been received of books and miniature scores of Mr E. F. B. JEFFRIES; and the remainder of BERNARD SHORE's collection of string music and miniature scores (including a large number of his own transcriptions in manuscript, and manuscripts of other composers, in particular Gordon Jacob), following an earlier gift of viola music.



## ROYAL COLLEGE OF MUSIC UNION

A large number of members and guests attended the annual *At Home* on 28 June and present students were well represented. It was a great pleasure to welcome Donald Swann back to the College. An account of the evening's programme appears below.

Many leavers joined the ex-students section of the Union at the end of last term, and we hope others will follow their example.

A revised List of Members will be published during the Easter Term. Please send changes of address by the end of January.

SYLVIA LATHAM  
Hon. Secretary

### NEW MEMBERS

Jacqueline Barron	Esther Georgie	Sarah Poole
Christine Barry	Anne Glover	John Prideaux-Brune
Mark Bebbington	David Gompper	Graham Read
Alexandra Bibby	Christopher Goodwin	Peter Reeve
David Bourne	Belinda Gordon	Andrew Robinson
David Bray	Geoffrey Govier	Gideon Robinson
David Burton	Malcolm Gunningham	Marina Rodoussaki
Helen Butler	Elizabeth Hollowood	Fiona Rose
Graham Casey	Ian Horsbrugh	Vivienne Sage
Helen Cass	Joanna Ching-Yun Lee	Gary Sanbrook-Davies
Jennifer Clarkson	Adrian Lenthall	Christopher Scott
Emma Colman	Sandra Lissenden	Clive Scott
Jeremy Cox	David Wyn Lloyd	Margaret Shackleton
Benedict Cruft	Daniel Lyness	Andrew Shenton
Ian Curror	Peter Madan	Richard Shepperson
Peter Dala	Terry Martin	Owen Slade
Petra Dargan	Diane Mason	Kevin Smith
Fiona Fairbairn	Jane Melber	Michael P. Smith
Martin Fenn	Hilary Moon	Brian Stewart
Stephen Finch	Wills Morgan	Linda Stocks
Rodney Friend	Catherine Partington	Robert Sutherland
Lois Geldard	Justine Phillips	Christopher Woolmer

### RCM UNION AT HOME — 27 JUNE 1985

Once again the Concert Hall was filled with past and present students. But this year, there was a difference — we had a new Director, Michael Gough Matthews. By his side stood Sylvia Latham, the Hon. Secretary (without whom the Union would barely exist), and together they made us feel completely 'At Home'.

After the delicious refreshments and wine, and much conversation between people who sometimes meet only on this occasion, we descended to the Opera Theatre for the entertainment. As usual there were not enough seats, and many of us sat on ladders, platforms and upturned skips. It will be difficult to recreate this informal atmosphere in the new building, I imagine.

The first half of the programme consisted of a rousing Brass Consort; a pair of flautists and a piano recreating Edwardian semi-serious 'flute flights of fancy'; two tubas and a piano imitating hippopotami under the



waves; and a brilliant excerpt from *Cinders' Fella*, ending with Rossini's malicious cat duet.

The second half opened with Donald Swann at the piano; Marion Studholme and Andrew Downie then drifted on to the stage, and we were transported into an Edwardian salon, when everyone was always asked to perform after dinner. Songs and verse, some of which were composed by our special guest, were charmingly performed by all three. (A double dose of nostalgia for me, as I first heard Donald Swann in 1950 at Bryanston Summer School, and both Marion Studholme and Andrew Downie were contemporaries of mine at College!)

Afterwards we all trooped over to the new building for coffee; and then away into the night, with fond memories of yet another most enjoyable musical evening.

#### DAPHNE SLATER

CHRISTOPHER HAZELL Three Brass Cats: RCM Brass: Avril Fernie *horn*, Brendan Ball, Martyn Lewington, Phillip Bainbridge and David Blackadder *trumpets*, Peter Walker, Simon Gunton, Philip White and Patrick Jackman *trombones*, Oren Marshall *tuba*, Stuart Miles *conductor*. KOHLER Variations on a Theme by Schubert, and Valse des Fleurs; Kevin Gowland and Richard Hubbert *flutes*, David Gowland *piano*. ANON A Hypothesis of Hippopotami; Andrew Pearce and Martin Oxenham *tubas*, Nicholas Unwin *piano*. GRAEME BROADBENT A Scene from *Cinders' Fella*; Ashley Thorburn *Zips*, Graeme Broadbent *Bet Ardon*, Denis Lakey *Mavis Ardon*, Michael Law *piano*.

#### BIRTHDAY HONOURS

Julian Bream, FRCM: CBE

Noel Cox, Hon. RCM: OBE

Thea King, FRCM: OBE

David Lumsden, FRCM: knighthood

John McCabe, FRCM: CBE

Neville Marriner, FRCM: knighthood

#### ROYAL COLLEGIANS AT HOME AND ABROAD

RICHARD ARNELL's *Six Lawrence Poems* for soprano, narrator and brass band were commissioned by East Midlands Arts for the D. H. Lawrence Centennial Festival. An article by him on composing for animated films appeared in our Spring Term 1984 issue; the computerised animation film *Dilemma*, for which David Hewson and he wrote electronic music, was shown at the Hiroshima Animation Festival, having already won many awards.

JACQUELINE BARRON is a member of the Swingle Sisters, and has toured in America, Canada, Israel and throughout Europe. She has recently married Simon Grant who directs the group.

PETER COLLINS has been appointed Assistant Director of Music at Loretto School, Edinburgh.

PETER DALA is principal conductor of the Basle Ballet Company. On tour he has conducted the Orchestre Philharmonique de Monte Carlo and the Brooklyn Philharmonic in New York. Future performances will include a tour of Germany, China and Israel.



BARRY DOUGLAS won the bronze medal in the Van Cliburn International Pianoforte Competition and made his Proms debut on 20 August.

PETER FISCHER has been awarded a Fullbright Scholarship for 1985/86.

SUSAN GOUGH is teaching the piano and lecturing at Rhodes University, Grahamstown.

CLIFFORD LANTAFF is principal harp in the BBC Philharmonic Orchestra.

JOAN LITTLEWOOD won The Golden Poet Award for 1985 in California: some of her poetry is being published there, in North Carolina and in Britain. Her song *Heraclitus* (in memory of Herbert Howells), commissioned by Mrs Doris Cole, was given its first performance by Vivian Summers and Maurice Cole. Joan Littlewood has been given Howells' Steinway grand piano by his daughter, Ursula Howells.

Dr ANTHONY MILNER has been awarded a Papal Knighthood of the Order of St. Gregory.

ANDREW MOGRELIA has been appointed conductor of London Festival Ballet.

MADELEINE MITCHELL became the violinist in The Fires of London in May 1985, having won a Maisie Lewis Young Artists award, played in the Park Lane Group Purcell Room series, and been chosen to give a recital for the Kirkman Concert Society. She recently played in Czechoslovakia with the Karlsbad Symphony Orchestra, and made her German broadcasting debut for Bavarian Radio.

EILEEN PRICE has been appointed Head of Vocal Studies at the Welsh College of Music and Drama.

CATHERINE SHORE is now organist and choirmaster at St. Mary's Church, Plaistowe, Bromley.

To celebrate 21 years of concert promotion by the Reigate Philharmonic Society, which he founded in 1964, CHRISTOPHER SLATER conducted the New Chamber Orchestra in a 'tercentenary' concert on 20 April of works by Bach, Handel and Scarlatti.

IRENEUS ZUK received the degree of Doctor of Musical Arts from the Peabody Institute of Johns Hopkins University in Baltimore last May. He is now Assistant Professor at Queen's University, Kingston, Ontario. His dissertation was on *The Piano Concerto in Canada (1900-1980)*, dealing with 103 works by 59 composers born in Canada or who settled there.

## STUDENT HONOURS

JOCELYN BAYER and FIONA CROSS won second and third prizes respectively in the Shell-LSO Music Scholarship.

JOHN COGRAM and ANN LIEBECK were finalists in the Kathleen Ferrier Memorial competition.

REBECCA HIRSCH won a Boise scholarship of £2,000 and NICHOLAS

UNWIN a special award of £500; RHIAN WILLIAMS was highly commended.

HSING-CHWEN HSIN won the Open Class in the Hatfield and District Music Festival.

IEUAN JONES was joint-winner of the Royal Overseas League gold medal and first prize.

JOANNA LEE has been awarded the University of London's Richardson Scholarship for Women.

PETER MADAN has been awarded a Deutscher Akademische Austauschdienst Scholarship.

FIONA ROSE won second prize in the intercollegiate English Singers and Speakers Prize.

The FIDELI QUARTET (MAEVE JENKINSON, KIRSTEN HELLIER, PETER WHISKIN and PETER MADAN) played the *Andante cantabile* from Mozart's 'Dissonances' Quartet at the Service of Thanksgiving in St Margaret's, Westminster for Sir Robert Mayer on 14 May.

RHIAN WILLIAMS won the Anna Instone Memorial Award; MARTIN ROBERTSON was highly commended.

## BIRTHS, MARRIAGES AND DEATHS \* denotes Collegian

### BIRTHS

DANIEL: to Lucy (née Tudway-Quilter) and Christopher Daniel, a son, Jonathan David, on 8 September 1985

KINGSLEY-SMITH: to Cherith\* (née Millburn-Fryer) and the Revd John\* Kingsley-Smith, a daughter, Amy Florence, on 3 January 1985

LYNE: to Christine (née Lambie) and Richard Lyne\*, a daughter, Katharine Elizabeth, on 10 July 1985

MOOR: to Anne and Nicholas Moor\* a son, Joseph Peter, on 6 March 1985

MUHLEY: to Katherine (née Eyles) and Christopher Muhley\*, a son, Edward Christopher John, on 7 September 1985

SMITH: to Pamela\* (née Rudge) and Dennis Smith, a son, Jonathan James, on 8 October 1984

### MARRIAGES

BROWN — WARRENER: James Gordon Brown\* to Karen Margaret Warrener\* on 3 August 1985

GRANT — BARRON: Simon Grant to Jacqueline Barron\* on 14 September 1985

INNES-HOPKINS — KNIGHT: Linden Knight\* (née Fletcher) to Colin Innes-Hopkins on 13 April 1985

ROSS — WATTS: Callum Ross\* to Jane Watts\* on 24 August 1985

### DEATHS

BORWICK: The Hon. Mrs. George Borwick, FRCM (formerly Lady Ellerman) on 10 March 1985

COX: Frederic Cox, OBE, Hon RCM (former Principal of the Royal Manchester College of Music) on 2 March 1985

LARDNER: Mrs Doris Lardner (née Heward) on 8 July 1985, aged 99

PORTER: John Porter on 31 August 1985

SPENCER: Mrs Gertrude Spencer (née Kimber) on 1 August 1985





Inauguration of the R.C.O. organ — 7 October 1967

DAVID WILLCOCKS (President) and Sir WILLIAM McKIE (Hon. Secretary)

## SIR WILLIAM McKIE

I have been asked to add some thoughts on Sir William McKie to the obituary which appeared in the Spring Term *Magazine*, so this piece is, as it were, a coda to that notice.

His life-long friend, the Reverend Howard Hollis, in his sermon at the Memorial Service in Melbourne Cathedral in December 1984 mentioned the important influence which Sir William had in enlightening the musical public of the city in the appreciation of organ music, when he was City Organist from 1931 to 1938. Whereas previously they were given mainly a mixture of transcriptions of orchestral and operatic works he, at the very start, launched straight into 'proper' organ music, and the size of his audience increased.

The *Times* obituary mentioned his insistence on perfection, and that he would, if not satisfied with an actual performance, make the choir start again. At one Feast of the Purification when he was at Magdalen the anthem was Byrd's *Senex puerum*. The boys sing the opening phrase, which begins on A, descending to D by way of F natural; on this occasion they all sang F sharp. William twice made them restart, and they continued to sing F sharp, whereupon he cast his copy on the Chapel floor and marched out of the building!

He married Phyllis in 1956 when he was 56, and it was certainly one of the happiest events of his life. In the same year he succeeded Sir Reginald Thatcher as President of the Royal College of Organists. As in all his undertakings, he threw himself into the workings of the College, and was an inspiration to the Council.

He was very happy living with Phyllis in Ottawa — in fact he was happy wherever he lived. I took the Magdalen Choir to the Eastern USA on a tour in 1973, and whilst we were in Washington William, to our great delight, flew down from Ottawa to be with us. When we returned to England he wrote me a typically charming letter, and in it he said, 'Of course my pleasure [at being with you] was mixed with nostalgia! It's rather difficult when one has ties with three or four countries. When I get back to Australia (which happens very rarely) I know I am really at home. But I have lived in England longer than anywhere else and love it dearly, and have more friends there than anywhere else: and now I love being in Canada and have many friends in the US too. But my eight terms in action at Magdalen College were probably the most serene times of my life. I have a genius for getting into places where I am overworked ... So the Washington encounter took me back 35 years and re-created all those delightful times for which I shall always be grateful'. He truly was an international man.

There will be many who have experienced his kindness and generosity: when my wife and I went to Oxford in 1939 — as a somewhat apprehensive young couple from 'the other place' — it was typical that one of the first invitations we had was to take tea with William in his rooms in Magdalen. He was generous in praise and generous in kind. One of his last acts before



leaving this country was to give to Westminster Abbey an idyllic house in Kent, to be used by any member of the Abbey staff who had the opportunity or the need to relax.

Phyllis predeceased him, and for some time they were in separate hospitals in Ottawa — a sad end to the lives of both.

BERNARD ROSE

#### BERNARD SHORE

The Rural Music Schools Association has kindly given permission to reprint from its Bulletin No.15 the following 1976 interview of Bernard Shore by Lionel Nutley, then Editor of its magazine *Making Music*.

LN Among the many jobs you've had, is there one of them you found particularly enjoyable?

BS It's very difficult to say, Lionel. I've been so lucky to have had so many experiences, both in making music itself, and also particularly in working with lovable people whom one so much respects. I suppose one's richest experiences come as a soloist, and of course in those wonderful times when one worked with great artists in chamber music. I'm thinking of the days of the Catterall Quartet and the Spencer Dyke Quartet. Catterall was a very great violinist, and playing all the great works with him was an experience one never forgets, whereas with Spencer Dyke we worked desperately hard for one concert, and although the ensemble was fine, there was never the excitement that came when a great artist like Catterall was leading the Quartet. Then came those rich years — seventeen years of Promenade Concerts for instance — which were very hard work; but I enormously admired Sir Henry Wood. Of course the great and rare occasions for the orchestral player came when a great man like Toscanini completely transformed the orchestral players' art; you felt then not only that you were almost playing chamber music, but that you were in the hands of a gigantic creator.

LN I know you are particularly keen on family music-making becoming popular again. Did you have much family music-making in your young days?

BS There again, Lionel, I was terribly lucky. I had a marvellous childhood. My father was one of those unique people who had a great love of children. He was a fine teacher and he could make anything. The whole of the top of our house was devoted to a model railway and of course music was daily talk amongst our family. Every Sunday night we used to play together. My mother played the piano, my sister the violin, father the cello and I myself of course the violin until I changed to viola. We were brought up on Frederick Cowen's *The Language of the Flowers*, and then later friends would join us in the Schumann Piano Quintet. There was also the piano quartet of Cyril Scott, which must be almost unknown, but was singularly happy for amateurs. This was a regular Sunday evening occasion, and so music has always been a part of my life. We also had an American organ at home, and my father made a third manual to this, which was terribly exciting to me as a child. My uncle, who was

quite a distinguished amateur musician, had a pipe organ in his house where we used occasionally to stay, and of course that started things with the organ. But family music and my passion for it started from very early years.

LN You've always been a Londoner?

BS Yes, always a Londoner; quite a cockney, though I don't quite say I was born within range of Bow Bells. But I've always felt I belonged to London, and went to St. Paul's School, where there were absolutely no facilities for music, except a lovely Willis organ. We envied the St. Paul's Girls' School, where Gustav Holst had just been appointed Director of Music, and presided over a splendid music wing.

LN And you went to the College on leaving school in the ordinary way?

BS Yes; I left school early and went to the College, and then of course I was again fortunate in having marvellous teachers — Alcock for the organ and Arthur Bent for the violin, and later, of course, Lionel Tertis — all great teachers. And that I suppose has been the inspiration for teaching myself.

LN So you had a string technique, even if only a subsidiary one, before you joined the Army in the first war.

BS Yes. It was very limited — violin, of course. It was Aveling, the Registrar, who suggested to my father that instead of learning the violin at College I should change to the viola, as few people were learning the viola. And that was the start of it.

LN And, as you say, you played for Sir Henry Wood in the original Promenade orchestra. Any stories of 'Timber'?

BS No, but I had a tremendous admiration for him. I crept into the last desk and I shall never forget my fear at the first promenade concert, stuck right on the fringe of the orchestra. Out there you could hear nobody else but yourself and I was terrified. Then a very old hand next to me said, 'Don't worry, old chap! You watch Timber's stick and you can't go wrong'.

LN A fine tribute! Well, *The Orchestra Speaks* is largely about conductors. Have you done much conducting yourself?

BS I've only conducted a professional orchestra once, and I don't think I've ever had that rather vicious bug which a lot of young musicians get to conduct. What I've far more enjoyed is training amateur orchestras. It's the training and bringing them up to professional standard which I think is so much more exciting than actually conducting, though I've always been fascinated by the stick, ever since the days of the Petersfield Festival. That was really the beginning of my musical career, when I sat under Sir Adrian Boult. Under Sir Adrian I've probably had some of the most marvellous musical experiences of my life. He's certainly among the greatest influences because his stick, and Sir Henry Wood's, to me have never been matched.

LN Then later on you made a clean cut from that sort of work and joined what was then the Ministry of Education. You'd been advising them before you joined them full-time, hadn't you?

BS Yes; it was a marvellous stroke of luck. I had rather my fill of orchestral playing and after five years in the RAF I was lucky enough to



meet Dr Philip Brown who was then an HMI. He suggested I might come and advise the Ministry on instrumental music in schools. Well, this seemed to me marvellous and for a couple of years I was a cat that walked by itself. I wasn't an HMI and had a wonderful time. I've always been interested with the work going on in instrumental music and that was the start of it. And then, of course, when Cyril Winn retired they very kindly honoured me by offering the Staff Inspector's job. From that moment I don't suppose I've ever had a happier time. Those fourteen years at the Ministry of Education I look back upon with the most pure delight and pleasure. It was my chance to meet teachers whom I had always regarded as the salt of the earth. I had a wonderful team of Inspectors, all experts in their own ways. I never for one moment had any of the frustrations one hears about in the Civil Service. I did have a reputation for never putting anything on paper, as I found it so much more rewarding to go and see people and ask their advice rather than putting yards on paper. So really I look back upon that period as one of the happiest times in my whole life.

LN The point is sometimes put that with the development of instrumental music in the schools since the war the standard of singing in the schools — singing itself and the training of voices and vocal sight-reading — has tended to suffer . . .

BS Perhaps from time to time I was accused of stressing instrumental work, but quite frankly I saw many exciting things in schools, especially up in the north, where you couldn't possibly say the choral work suffered. In fact, I found that in a school where there was a good orchestra every member of the orchestra sang in the choir. I've always felt that the difficulty with choral music is this dreadful question of sight-reading, which has always been laboured so heavily. It need never have been laboured, because to my mind, if only the children had been brought up just to see music — if they had the melody line of their Assembly hymn, for instance, to look at even if they didn't understand it — they would grow into it and reading music would become quite natural. I can't honestly feel to blame that choirs suffered merely because we were pushing on with a part of music which hadn't had an opportunity before.

LN And after leaving the Ministry you became more deeply concerned with the Rural Music Schools Association?

BS After leaving the Ministry in 1959 I stepped straight into this wonderful organisation, which of course I'd come across at the Ministry but had never really taken part in — the Rural Music Schools. I had always felt that Mary Ibberson was one of the most wonderful women I've ever met because she had vision (though she never thought the organisation would grow as it has), and was always striving for standards in the amateur music world. I felt it was just my cup of tea. I've always believed that the amateur is terribly important, and that the real amateur loves working. This is what impressed me about the Association, this striving for standards and not just playing about.

LN And you enjoy working with these people?

- BS I adore working with amateurs. And remember, a lot of the people we work with at the Association are actually teachers who are not living by their instruments, so that they could be called amateurs in a way. They are so much worth working for. I would much rather play to an audience of keen enthusiastic teachers than I would a public concert.
- LN One practical point: the viola's rather an unusual instrument in that there is no standard size viola. If you play a clarinet or bassoon you can be certain that you'll find another of the same type if you have to borrow one or buy another. What do you feel about these big violas?
- BS I'm always being asked this question. As you know, I've always been a passionate lover of the large instrument, which of course Lionel Tertis always played. I had the most fantastic luck to be able to buy his instrument when he retired — it is quite unique. The small instrument is quite unable to produce the volume of sound from its lower strings; it can be quite satisfactory in the higher registers but on the lower strings it is terribly disappointing. This is the difficulty we're up against, and owing to Lionel Tertis we can now have the ideal instrument for size. The Tertis model instruments, I'm convinced, have had a most important influence, because students nowadays can play on a fine instrument at a reasonable cost.
- LN You've been very fortunate, I know, in having works written for you and in giving others their first performance. You are then the first person to transmute the composer's thoughts into real sound. This seems rather a special function. Can you tell me anything about what it feels like to bring a composer's work to life?
- BS I get very excited, Lionel, because there's an enormous lot of work involved. You must work closely with the composer; if you find something difficult for the instrument which needn't necessarily be difficult, then if he's wise he'll agree to change it. The whole business of actually performing it is a tremendous responsibility but of course terribly exciting. When it's all over you wonder whether you've been anywhere near the composer's wishes or whether in fact you've exceeded them.
- LN Your career was twice interrupted by war service, and you suffered a damaging wound to your right hand. What are your feelings about these interruptions?
- BS Having had nine years in the Services with no music whatever, I think it's not a bad thing for a musician to be kicked out of music for a time. Nine years is a long time — four in the first, five in the second — with absolutely no music at all, but I do think it's incredibly refreshing, and when you come back to it you feel you just can't stop. The trouble with many young people is that they feel so terrified to be away from music for a year. I think this is quite wrong.
- LN But during the formative years? I think what SCAM said recently about teachers in training, that they should continue with their music during the 'pedagogic' years, is valid?
- BS Yes, that's valid, I'm quite sure; but once your technique is established, say by the age of twenty, a rest can do no harm. I don't regret any of those nine years for a moment. They did nothing to further a career, of course, but on the other hand they led to many other



things. But it's this people business, Lionel, I feel so strongly about the whole time, and this marvellous asset of music — it's a means of communication. Music is a thread. I mentioned all these lovable people one's worked with: music's been the thread of all that.

## TENSIONS IN PERFORMANCE

When talking about 'tension' in performance, one immediately associates this with anxiety or, in plain words, stagefright. Yet there are many other forms of tension with their related problems — physical, physiological or psychological — which confront today's performer. It is true that psychologists, psychiatrists and physiologists have studied the phenomenon of tension for many years, but this mainly from a clinical aspect. What about the performers? And what about their training and their complex reactions when facing an audience? Sportsmen are fortunate enough to have a highly developed 'Sport Medicine' and coaches concerned with their well-being. Musicians look for help with their physical condition only in extreme cases and, sometimes, when it is too late.

However, many performers turn towards various therapies or philosophies in their quest for some 'coping techniques' to stand up to the tremendous strain and pressure of their existence. Alexander Technique, Yoga, Transcendental Meditation, various schools of relaxation which teach both deep and controlled relaxation, are very useful and bring great relief, not only to artists, but to all those living in today's society. There is, however, a great need for more knowledge and understanding of the problems created by physical and psychological tensions in order to learn how to cope *at the moment of performance*.

We live in an era of great scientific and technological achievements. The knowledge of the physiological processes which occur in the body during a performance, or when preparing for it, is vast. We seem to understand how the musical computer in the brain functions, how the 'conditioned reflexes' are established through regular repetition of the same movement, how these are stored in the memory; we may grasp the role of the kinesthetic sense (in simpler terms, 'muscular memory') as well as how motor skill is developed. The actions and reactions in playing an instrument may be described as follows: the player looks at the score, the visual stimulus reacts on the auditory stimulus — hearing inwardly and imagining the sound; these messages are received by the central nervous system which, in turn, sends electrical impulses to the periferic organs to execute the gestures expressing those sounds. Then, other stimuli reach the brain, this time passing through the auditory field, evaluating the quality and quantity of the tone produced, and so on. In spite of all this knowledge, there are so many performers who suffer from the effects of *wrong* tensions.

We are not concerned here with the 'positive' aspect of tensions, which is creative, and brings intensity to a performance, without which there cannot be musical communication. We are concerned with the serious and, sometimes, devastating effects of the 'negative' aspect. Physical injuries

afflicting performers have reached unprecedented proportions, and at the same time many are suffering from the ordeal of stagefright. In the past two or three years over five hundred instrumentalists (the majority of them pianists) have been treated in one single hospital in the USA, the Massachusetts General Hospital (Harvard School of Medicine), where a team of doctors has been trying to find therapies to bring some relief to all these artists, among them some of the most outstanding instrumentalists of our time. The unusual publicity through the media has brought a new awareness as to the causes of these physical conditions and the related psychological traumas, and there have been several important conferences where scientists and artists have collaborated to find certain solutions and, above all, certain 'coping techniques' which will prevent such conditions. There is now a beginning of 'Music Medicine'. (Details may be obtained from ISSTIP — International Society for the Study of Tension in Performance, Kingston Polytechnic, Music Department and Library, Surrey.)

We must study the phenomenon of tension from two angles: INNER NERVOUS TENSION, caused mainly by mental and/or emotional strain, and MUSCULAR TENSION, primarily due to the performer's lack of skill. These two types of tension react upon each other and appear almost simultaneously. The slightest hesitation in the mind creates nervous tension, which in turn causes muscular tension, and vice versa; any stiffening in any part of the body will immediately result in a state of anxiety. How does nervous tension affect the performer?

First of all it interferes with the *freedom of breathing*. When experiencing fear, the first reaction is to take a sudden in-breath, and stop breathing while the body becomes rigid with muscular tension. (Psychologists and physiologists describe this as the body's self-defence mechanism in moments of danger.) As to other physiological reactions, we all know them only too well: palpitations, cold or sweaty hands, trembling knees just when we need to press the pedal, shaky hands when holding the bow, twitching lips, and other symptoms, in addition to the stiffening of the muscles in the playing apparatus of most instrumentalists or the larynx of singers.

When studying the complex problems created by tension I came to several conclusions and I have been trying to formulate certain techniques (or 'strategies') which may be of some help to performers in general and to pianists in particular. These techniques should be studied and practised regularly, during the *preparation* for performance. After all, it is the quality of the work put into the preparation that will give the desired results during the actual performance. Needless to add, no philosophy and no strategy will make artists of performers who have not mastered the score, or do not possess the right technical equipment to cope with the intricacies of the works. Moreover, it is a known fact that everyone is 'nervous' when appearing in front of an audience — naturally the degree varies and there is no relaxation in the true sense of the word, at that moment. What is demanded from instrumentalists is to develop 'controlled relaxation', learning to allow only the groups of muscles needed for a particular movement to be active while the rest of the body and the playing apparatus



is in a passive state. This is not easy, but through mental concentration and directives it can be learnt. Here are three basic coping techniques:

1. A state of *balance of the body* all through the performance, which allows the 'controlled relaxation' to function unhindered
2. *Freedom of breathing*
3. A *perfect synchronisation* between the musical *rhythm* (not metric rhythm) of the work to be performed and the *inner rhythm* prompted by that music.

#### PREPARATION FOR PERFORMANCE

##### A. Physical and physiological processes

##### B. Psychological aspect

A. Physically, each one of us is a unique individual. In playing an instrument, or in singing, the skill may be conditioned by the height or the weight of the body, the length and weight of the arms, the shape and size of hands and fingers, etc. (At Hannover Hochschule für Musik, Dr. Christopher Wagner, Professor of Physiology of Music, analyzes the profile of every student's hand as part of the admissions process.) Physiologically we are all similar, although some people are endowed with finer muscular co-ordination than others; yet all of us possess muscular co-ordination, and it is imperative that we allow it to function correctly and freely.

1. A *state of balance of the body*, and learning to maintain it in the preparation and at the moment of performance, is a primary condition. Every discipline or philosophy demands an alert, erect back, with an elongated spine, and every musician, dancer, and actor is taught the value of a 'good' posture — stance or perfect alignment, as this state of the body is called. Surely, such complete accord must be a convincing proof of its necessity. Since there is no relaxation in a performance — and even the term conflicts with the idea of a vibrant execution — the player must experience a sensation of lightness, in an upward direction, with all the muscles and joints in a harmonious state, with no tension in any part of the body and with only muscle-tone present. The Alexander Technique is of immense value to performers by helping them to develop this awareness of the physical sensation, through mental directives. I recommend a very simple mental exercise: either in standing position (singers, actors, dancers) or sitting down (on half of the chair) in 'pharaoh position' (back erect, chin at right angle with the neck, legs at right angles with the body, with hands resting on the lap): to concentrate the attention on the spine, 'directing' it to lengthen itself.

This is *not* realized through a movement, but simply by 'allowing' it to happen.

The spine will 'teach' the player the correct posture, the head will be taken slightly backward, in its right place, there will be no tension at the back of the neck, and the head will become lighter. I then ask the performer to *exhale* slowly, acting on the diaphragm, and become aware of a sensation of calm in the solar plexus area (one of the main centres of nervous tension); the next step is to concentrate the attention on the ankles, allowing them to become as light as possible. (See *Tensions in the Performance of Music — a Symposium*, edited by Carola Grindea,

published by Kahn & Averill, p. 124.) At that moment the body has reached an ideal state of balance and lightness, as if the law of gravity has no more power. This is also the right moment for any player or singer to begin his work, whether practising at home or when facing the audience. In fact, this mental exercise is very simple and easy to master. The difficulty is to maintain this ideal during performance, but through regular practice most players are able to control their reactions under stressful conditions. Performers should be aware that there are four centres of physical tension which may upset the state of balance — face, wrists, shoulders, and back of the neck — and should learn to relax them 'at will'.

2. *Freedom of Breathing.* As I mentioned earlier, the nervous tension affects the freedom of breathing. The simplest — and the healthiest — antidote to nervous tension is a *slow exhalation* (scientific measurements and data have proved this), and the performer should study the body reaction. Not only is there a state of calm in the diaphragm area, but there are many more occurrences: the neck becomes longer, the shoulders go down, the weight of the arms is transmitted to the hands, and then to the instrument (the piano, or to the bow) if in playing position. The old saying 'When nervous, take a deep breath' is not actually very helpful, as it has been proved that it over-ventilates the brain. Instead, one should exhale slowly. The difficult passages (if thoroughly studied) are not so difficult if one exhales just before playing them. We have all experienced the moment of anxiety when we breathe in sharply, hold our breath, and finally sigh, heavily . . .

I hear again and again the question: how can one learn to control the freedom of breathing? Very simply. Pianists and string players should keep their lips slightly parted, with a relaxed jaw. Singers, wind and brass players learn breath control as part of their technical equipment, and they should concentrate the attention on their balanced posture and on the way they hold the instrument.

3. *Synchronization of the musical rhythm* of the pieces with the performer's *inner rhythm*. This is a paramount condition if a *balance between continuously creating and releasing tension is to be achieved*. Dinu Lipatti, the great pianist, told his students: 'When you hear a musical phrase in your imagination, the physical gestures expressing it have already been created in your mind'. This supreme co-ordination between the music, the performer and the instrument is innate in highly gifted musicians who identify themselves with the works. But it can, and must, be acquired.

a. The *inner hearing* must be developed, through listening intently to the music in the imagination while studying the score away from the instrument. An analytical study is vital, and most artists and great pedagogues recommend 'a thorough study before attempting to play one single note'.

b. Study the musical phrases, and *sing* them to find the natural flow, and when to take breath.

c. Study the moments of great intensity in the score. These moments bring the perfect synchronization, when the greatest amount of tension is



created and released simultaneously. A pianist will use a downward exertion of the wrist and the arm, a string player, a down bow, the conductor an emphasis with his baton, and so on. *Muscular tension* is released all along the arm, *up to the neck and the back*, and *nervous tension* is *eliminated through an exhalation* which occurs, although the player is not always aware of it.

B. Most performers develop their own behaviour when facing an audience. Psychologists and psychiatrists are offering various strategies about performance anxiety. I am presenting a few which I found of real value:

- a. Filling out a *questionnaire* three to four weeks prior to a public appearance. This brings the problems into the performer's consciousness, and it is considered very beneficial.
- b. *Replacing negative thoughts by positive ones*. Most of us develop such an attitude intuitively, through self-dialogue, telling ourselves that, perhaps, we are not so bad, and that the performance will be a success, and so on.
- c. *De-sensitization: imagining* all kinds of mishaps during a performance, going from minor ones to real catastrophes, while in a state of physical relaxation. If the performer has lived in his mind through all these mishaps, this may reduce the anxiety during the performance.

My own technique is the following: while the player is in a state of deep relaxation he should go through the programme of his recital *in the mind*, being aware of the physical responses. This mental exercise demands great concentration but it has many advantages. The *memory* is very secure, and the *power of concentration* is greatly developed.

#### THE PERFORMANCE

All the coping techniques discussed in this article should be studied during the preparation, but during the actual performance the player should trust that his body will serve him, and that the weeks and months of preparation will show in the quality of his execution. When facing the audience it is recommended:

1. To bring the body in the ideal state of balance and concentrate on maintaining it. Just as one cannot walk if ankles or knee-joints are stiff, so no instrumentalist can perform well if there is muscular tension in any part of the body. All instrumentalists should realize that there is muscular contraction at the moment of tone production, but this must not be carried beyond that moment. A recent experiment with a computer has shown that the 22 muscles situated in the pianist's hand between the wrist and the finger tips can produce no fewer than 2,432,902,000,000,000 muscular combinations. How is it possible to maintain the freedom of muscular co-ordination? The answer is the 'controlled relaxation'.
2. When the body is in a balanced state, *to exhale* slowly, watching the body's physiological reactions calming down (palpitations, trembling hands, lips or knees, etc.). Repeat this two or three times before starting to play.
3. Some psychologists recommend a 'Quickie' technique: Tense the whole body for a few seconds, then let go, and if possible to do so without

being noticed; *smile*. (This takes away some of the anxiety, because the player focuses his attention on his body and not on his 'fear of being frightened' about certain difficult passages or memory slips. The smile is one other great gift of nature; it takes away any residue of tension at the back of the neck.)

And lastly, accept the phenomenon of tension as a friend, a permanent companion of the performing artist, and use it creatively instead of generating more and more tension when trying to get rid of it.

CAROLA GRINDEA

*The June 1985 issue of the European Piano Teachers Association's PIANO JOURNAL contains an interesting interview by CAROLA GRINDEA with BERNARD ROBERTS.*

## MADEMOISELLE

Nadia Boulanger had a special place in the affections of British musicians. She visited the RCM during Sir Keith Falkner's Directorate to give annual masterclasses, at which 'she taught the students about life as well as music'. Carcanet Press Limited (208-212 Corn Exchange Buildings, Manchester M4 3BQ) have recently published *Mademoiselle - conversations with Nadia Boulanger* (£6.95, hardback, with illustrations) by Bruno Monsaingeon (translated by Robyn Marsack) and are very generously allowing us to print the following extracts from interview transcripts, her writings, and 'real' conversations'.

I don't know whether, when you were little, you were as struck as I was by the Evangelist's saying, 'For whosoever hath, to him shall be given.' I was incensed. 'What, he has already received a lot and he will be given even more!' However, there is great wisdom in that because what good does it do to give a lot to someone who has nothing and will do nothing because he has no desire in him?

One day a pupil of mine went for a piano lesson with a very well-known teacher, who greeted him with, 'It's terrible, you know, to be a talented artist and to be reduced to giving lessons.' My pupil, bad-mannered but really inspired, said: 'Well Monsieur, if you are wasting time giving lessons, you won't waste it with me, because I'm going.' And he left. I told him: 'You are very bad-mannered, but you've done the right thing in telling him that, because no one is obliged to give lessons. It poisons your life if you give lessons and it bores you.'

*Are you interested by your pupils' personalities to varying degrees?*

Yes, but it's also interesting to find out why one doesn't interest you. That's sufficient. If you're interested by nature, everything interests you.

Obviously, if by a certain time I see that a pupil hasn't any talent, I will say: 'Listen, I think you're wrong to carry on with a course which isn't for you.' But someone who hasn't much of an ear, who doesn't know much and who takes the trouble to learn, to develop what he knows without having particular talent, can be of great service to somebody eventually, by showing that to learn a skill is already a victory, already progress, the satisfaction of an inner desire. It is easier to reject effort than to appreciate it.

I had a Polish student whose father had shut the piano and only permitted his academic studies, which were brilliant. At twenty-one, he still had not



touched a piano, but he decided, 'Whatever Papa thinks, I want to be a musician, I want to be . . . a pianist.' He sought out the Director of the Warsaw Conservatory, Monsieur Sikorsky, and said:

'Monsieur, I've come to ask you for piano lessons.'

'Well, play me something.'

'The thing is, I can't play.'

'And why do you want lessons?'

'I want to become a pianist, I want to play the great concertos.'

'But my boy, you can't, you are twenty-one, you know nothing about music, it's impossible. I haven't the right to encourage you. Better to give up, believe me.'

He went away, saying to himself, 'I've been talking to an honest man, but I'm determined to become a pianist.' He began work on his own. After six months, he wrote to Sikorsky: 'Monsieur, I realize I am being indiscreet, but my whole life depends on your decision and judgement. I think I've made some progress. Would you give me ten minutes of your time? Would you hear me play?' Sikorsky invited him along. He had made such progress that Sikorsky was moved to tears. He gave him lessons every day; at thirty-one, Wojtowicz was playing the great concertos, the whole repertoire, and he became a teacher at the Warsaw Conservatory. It is an incredible story. He is still alive, I see him whenever I go to Poland. He found the way to become a great pianist.

I believe there was someone in Bergson's circle, his right-hand man in a way, who at thirty-five declared, 'I'm really very drawn to Chinese.' Bergson said to him: 'My dear chap, you cannot begin Chinese at your age. To be able to do anything decent in Chinese, you have to learn to transcribe thousands of signs. You can't do it.' 'Yes, I know, I know, but there are summons one simply has to obey.' And he succeeded.

After all, Rameau wrote his first opera at fifty. And you have the example, the miracle of Roussel, a naval officer who graduated from the Naval Academy, without professional access to music until he was twenty-five. Those who teach phonetics say that until a child is eight years old it has no accent in a foreign language. Of course, you feel there are moments when Roussel is self-conscious. You never feel that Mozart or Haydn is self-conscious. You never feel Schubert is awkward.

To think that a man with everything against him can overcome all obstacles by courage, will, energy, vital powers! I find that more impressive than the result itself; it's a joy to see that all effort bears fruit. And then, you must take the time to savour. To eat is to taste, Stravinsky used to taste. He didn't eat fast. He savoured. I almost never taste. I eat a meal while giving a lesson and I don't notice what I eat. And then suddenly there's something extraordinary, a peach . . . Two years ago, I had a cherry that was a masterpiece of a cherry. From time to time I think of it. I've never eaten its equal . . .

Recently I received from an old pupil a letter that really struck me: 'When I came to the class, you announced in quite a disagreeable way, if I may say so: "Either you devote your whole life to music, or you abandon it now!"'

But the essential condition of everything you do, and not only in music, the touchstone, must be choice, love, passion. You do it because you consider

that the marvellous adventure of being alive depends entirely on the atmosphere you yourself create, by your enthusiasm, your conviction, your understanding. But without a thorough technique, you cannot even express what you feel most intensely. And it is here that the teacher comes in.

*Without limiting yourself to a 'system', surely in your process of analysis you must judge, distinguish, classify the works in question?*

I have never pretended to set out a philosophy of music — even less to establish a hierarchy — I'm not in the running for that.

*Because you think it's uninteresting?*

No, it's simple. I know that Buxtehude's music is very fine, but if you said to me, 'Tell me how, why and how much . . .', I would say, 'Listen . . .'.

You need an established language and then, within that established language, the liberty to be yourself. It's always necessary to be yourself — that is a mark of genius in itself.

All a teacher can do is develop in the pupil the faculties that will permit him to handle his instrument. What he does with it is beyond the teacher's scope. I can't provide anyone with inventiveness, nor can I take it away; I can simply provide the liberty to read, to listen, to see, to understand. But I find there are a lot of musicians who quite simply do not hear things. That doesn't make me doubt; it confirms my view that they haven't had liberty, only licence. Ask a violinist to play the bass line of a concerto or a sonata, while humming the violin part, and you will find even very good violinists incapable of doing it. Well then, they must be disciplined.

I knew a little violinist, still a child but already very successful at school, and I said to him one day,

'Sing me the Mendelssohn concerto, the slow movement, sing me . . . the bass!'

'But I don't know it.' He was about twelve years old.

'Well, we'll look for it, do you think it's there?'

After we had reconstructed the bass line, he understood what he rested on. He was no longer suspended over a void. Everyone who has learnt to hear plays in a different way, it's quite obvious.

It's the same with musicians in an orchestra. Given the necessary time, the role of a conductor, essentially, consists in making each musician conscious of the others' parts. I have always enjoyed the greatest co-operation from musicians. It has sufficed for me to say, for example, to the double basses at the beginning of Fauré's *Requiem*: 'Gentlemen, I am counting on you, it is so important: listen'. They understood straight away and played everything with concentration, I only had to glance at them.

The only thing I can do for my pupils is to put at their fingertips the liberty that knowledge gives of the means of self-expression; it is to lead them by an established process, by an imposed discipline, to retrieve the essentials of language.

I believe that a man is made of all that comes before him. In Mozart's life there was the marvellous presence of his father, so unjustly judged, who



gained him so many years by his support and strictness. Loving a child doesn't mean giving in to all his whims; to love him is to bring out the best in him, to teach him to love what is difficult. Leopold Mozart taught his son to overcome the impossible. He didn't ask more than he was capable of, but then his son could do everything.

There is much talk of reforms in teaching. I don't know what ought to be done, but I know that there is something I should like to see enforced. It would be simply asking the question, 'What do you think, my friend?' What is important is that he should indeed think something; whether it's crazy, intelligent, or odd doesn't really matter as long as he can express it properly . . .

*What do you look for in a pupil? Is it artistic resolve first of all?*

Choice, artistic determination, taste. My role is above all to try to understand what he is and not what I am. When a pupil repeats what I've said, I retort:

'Listen, that's not important. What do you think of it yourself? Say it awkwardly, say what you like and if you can't think of anything to say, say so and then learn your rules.' That's another province, that's the machinery; the rules must be learnt by heart, like the multiplication table, because it's complicated to have to begin from the beginning when your multiplication or division goes wrong.

When you accept a new pupil, the first thing is to try to understand what natural gift, what intuitive talent he has. Often enough you'll discover this very easily, if you really respect children. It's a serious question: can you go ahead and develop a child in quite a different direction from his parents, without being absolutely certain that his is a talent that should be developed and stimulated? I have a student who has made fantastic progress . . . in twenty-five years. Twenty-five years is a long time! But today she's able to teach in a little American town, teaching the piano very decently to people who want to play the piano a bit. She earns her living, she does what she does quite properly. She has a place in her society. Why should I say to her: 'You must be a Rostropovich or a Richter?' I don't see why you must be Richter to teach in a little town. He wouldn't know what on earth to do there.

So you mustn't construct universal classifications. Each individual poses a particular problem. You must dare to choose, but on what basis? Talent is not necessarily linked to the quality of a man; you can be a great musician and at the same time a dreadful, vice-ridden person — vices pay for human weaknesses — what is unacceptable is mediocrity.

## STUDY SESSIONS

The following is the result of a request from Judy Fraser who thought that some of my musical experiences might be of interest to you, particularly with regard to my student days in what is now almost a past era. So here goes:

## ENGLAND

I started cello lessons at the age of 8, first with a local teacher in Dartmouth, a smallish town in S. Devon, and later with a very fine cellist who fortunately came to live a few miles away, and who had been a pupil of the then well-known German cellist, Hugo Becker.

I entered the Royal College of Music at the age of 18 and soon after competed for and won an Open Scholarship for three years which was granted two extensions, five years in all.

The Director at that time was Sir Hugh Allen, one of the great 'Personalities' of that era. He was a big man in every way, with a bulldog chin belied by small twinkling eyes, beloved by his students, proverbially insulting to choirs (who I am sure loved him for it), with his own Puckish sense of humour, of which early on I became the butt, viz: at the end of my scholarship exam, Sir Hugh, 'And now play something elegiac in A flat minor'. For some moments lugubrious moanings from me. Sir Hugh (with that tantalising twinkle), 'Now play it again.'

The College curriculum included a second study, various classes (including aural training — so essential for string players), choral singing, chamber music, and a weekly individual lesson of harmony etc. (all of 15 minutes). For this I studied with the composer Armstrong Gibbs, who rushed me through the species of counterpoint, after which we settled down to composition — much more fun for both of us. At that time no great stress was laid on orchestral training. There were the First and Second orchestras, the former with one three-hour rehearsal a week, giving two concerts per term, at which advanced students could let off their concertos. (I was lucky and got to play two, the Elgar and the Delius, both with Malcolm Sargent.) On one occasion at rehearsal Ravel came to conduct us in his *Daphnis and Chloe* Suite which we had been rehearsing. I think with Adrian Boult. I remember Ravel as a dapper little man; I can't recall a thing about his conducting but have a lingering impression of a suit with a purplish tinge.

There were also yearly opera performances, and I got to know really well Debussy's exquisite *Pelleas and Melisande*, unlike any other opera. We also played *Parsifal* spread over two nights. There was a heatwave on at the time, and the sequins on a cellist's dress melted and stuck to her cello, whilst the Flower Maidens wilted on stage and tottered off it. To cap it all, Parsifal shot his arrow into the orchestra pit!

For most of my time at the College I took piano as 'extra first' study, and was most fortunate in both of my professors, not only gifted teachers but forming a perfect combination. En route, as it were, I took my ARCM in both instruments and won various welcome monetary awards. There were occasional outside jobs, poorly paid but much sought after, often for a pick-up orchestra with some choral group. These were handed out by a somewhat austere lady. It was reported that on one occasion a male student breezed into this lady's office with the query: 'Miss Bull, do you have any odd Passions floating around?' (Anyway that was the gist of it! The lady's answer is not on record.)

Directly after the scholarship exam my cello professor, the genial Ivor James, started completely changing my bowing, and it was some time



before I could perform again; he also changed my vibrato, a lateral *movement* instead of a 'wobble'. Part of 'Jimmie's' wisdom lay in not being a dictator, e.g. given the 'correct' bow hold plus certain other basics, he allowed a student to find his or her own forearm level. Lessons in my day were ridiculously short, one or two a week making in all only 40 minutes. I don't know how we covered as much as we did.

Gifted as Ivor James was as a cello teacher, he was, to me, unsurpassed as a chamber music coach. I still seem to visualize him perched at times on the back of a chair, looking for all the world like Mr. Pickwick, and I still remember the wonderful phrasing and shape and 'corners' of his conception of the Schubert two-cello quintet. Unconsciously we absorbed from him that invaluable but oft-elusive quality, a sense of style.

On the lighter side of College life there was the annual summer party. First there was solid food for the ear, then dessert for the tummy, ending with a generous portion of 'soda-pop' in the shape of a sort of musical burlesque. I still remember a 'scene' from *Orpheus* in which off-stage sounds never quite synchronised with the visible pluckings of the 'lute', Ivor James chasing a cadenza from the top of and around the piano to continue up from the bass, and the eminent Bach pianist, Harold Samuel, dressed as a prodigy complete with blue sash, playing Bach with his hands behind his back!

During the last part of my time at the College I became a member of an 'outside' quartet whose appearances included recitals in Holland at Amsterdam and The Hague. I left the quartet when the College offered me half a composition scholarship (there wasn't one for strings) for further study abroad. I went off to Paris to study with Diran Alexanian for a few months.

## PARIS

My Paris entr  e was memorable. I boarded at first at a pension, and just after arrival I asked someone there to telephone Alexanian, giving the number in my best French, as I thought correctly. A meeting was arranged; the address was different but I assumed that Alexanian must have lately moved. On arrival the door was opened and there stood before me a strange young man, with a second in the background, both, if I remember rightly, immaculately clad in riding outfits. The family was obviously away, for I could see furniture draped in dust sheets. For a few moments I floundered about in French whilst an elderly cousin who had fortunately accompanied me stood in the background, laughing himself sick! Finally he came to my rescue. Profuse apologies — one had misunderstood — one thought that Mam'selle, for some reason, really wished to see one — would Mam'selle not enter and telephone her Professor from there?

Unlike Ivor James, Alexanian was a dictator. At my first lesson, after I had played a short piece he remarked 'Mademoiselle is a good musician, but she has never studied bowing!' True. I did still have a few bowing problems, but minor compared with what was to come.

In addition to private lessons I attended master classes at the Ecole Normale de Musique. These, given in French and German, took place in a

large, lovely and typically French salon. We sat around, a cosmopolitan lot, and were pounced upon at any moment. At first I was praised, then berated (in that order); 'Mam'selle, your bowing — Mam'selle, your *left* hand — but Mam'selle, where is the *Music*?' By the time I left, I was so tied in knots that I used to practice with my teeth clenched. My memory may be at fault, but I do not remember Alex ever mentioning that all-important component, relaxation. (I've heard that even in fast pieces Casals had specified spots for momentary relaxation.)

From early days Casals and Alexanian had been close friends, and naturally Alex had absorbed many of Casals' principles which, in a detailed but somewhat academic way, he passed on to his pupils. From him I learned the Casals 'extension', now of course, widely used by cellists. Also an enlightening system of fingering including the arrangement of 'shifts' according to the musical demands of the phrase rather than for mere convenience. All this was of real value. From Alex also I learned a system of analysing the Bach Suites based largely on the harmonic structure, actual or implied, which naturally influenced the choice of phrasing, stress and bowing. These ideas were also doubtless based on Casals' early readings of the Suites but, even in old age, Casals' ideas were never static and he adamantly refused to publish his own edition.

Alexanian not only analysed but positively dissected the Suites, so that in places one did something before and/or after and/or on practically every note. It was all very logical and reasoned, but one needed about five years to put the thing together again and to be free to concentrate on the music! (I think it was ten years before Casals performed a Suite in public.)

Toward the end of my stay in Paris there was a big concert given in Casals' honour, which included his *Sardana*. All the main teachers in Paris took part together with a batch of their pupils. Fournier was with us and the glamorous Raya Garbousova. Alexanian conducted the early rehearsals. I don't think he was particularly liked by the other teachers, and at times the atmosphere was thunderous. Needless to say when Casals arrived, butter wouldn't melt in their mouths!

Casals also came to hear us at the Ecole. I waited for about three hours, then played part of the Locatelli very badly. Casals murmured something about bowing!

From Alexanian I learned some things of definite value. From Ivor James an incalculable amount.

In conclusion I heartily endorse Nelsova's 'dictum': don't tackle the repertoire until you are adequately equipped technically, not only via scales, exercises, studies etc. (memorised) but by some of the 'kitchen' concertos. Even before College I remember having fun with the Boellmann Variations and the Servais E minor, and later with the Davidoff A minor, (with tenths in the cadenza) and the ferocious Hungarian Variations by Klengel, which start, if I remember rightly, with an upward octave swoop in double thirds.

'Here endeth the first lesson.' Bonne chance. And happy Relaxation.

AUDREY PIGGOTT  
(1924-1929)



## LETTER

*In a letter to the Hon. Secretary of the RCM Union, Mrs Elizabeth Challice writes from Calgary:*

You may be interested to know that I was the first person in Calgary to have a harpsichord and was supremely lucky to have been able to play continuo in Calgary's 'first performances' of the *St. John* and an abridged *St. Matthew* as well as the *B minor* and also I played for many performances of *Messiah*. Calgary has been a challenging place during the last nearly thirty years and the advance in music standards has been tremendous. We did have a really terrific piano teacher, Gladys McElvie, who had been a student of Matthay and who was almost a voice in the wilderness, but now there is a first class orchestra, some good choral groups, an improving ballet company and, in September, we'll have a brand new Performing Arts Centre. In the Anglican Cathedral (where I was sub-organist for several years) we have an all-male choir which has sung at St. George's, Windsor (it was a thrill playing there), Norwich and Winchester Cathedrals. In 1986 they will be in residence for a week at Durham and for a week at Canterbury.

*Mrs Challice (Elizabeth Lewis) was a student from 1946 to 1949*

## RECENT ACQUISITIONS IN THE LIBRARY

A selection of the more interesting gifts and purchases:

### MALCOLM ARNOLD MANUSCRIPTS

The College is very fortunate in recently receiving a large collection of Malcolm Arnold's autograph manuscripts, which is now deposited on permanent loan in the library. It contains almost a hundred pieces, some still unpublished, written mainly in full score, and spanning the whole of the composer's creative life; as such it represents the single largest collection of his music. Included are the concertos for a variety of instruments (many commissioned for specific people and occasions), three symphonies (nos. 1, 4 and 8) and the symphony for ten brass instruments written for Philip Jones in 1978, some chamber music, and a considerable amount for films. There is also a touching group of church and brass music commemorating the life of Thomas Merritt, a 19th century tin miner who, by dint of hard work and natural talent, became a composer, organist and teacher, famed throughout his native Cornwall. On quickly scanning the whole set of manuscripts, three features stand out: a pervading sense of fun (not all without an element of seriousness), the visual clarity of the textures, and the professional quality and consistency of the writing.

### *Music — in manuscript:*

The late Bernard Shore bequeathed almost all his music to the RCM library. Included in the extensive collection of viola music are many of his own transcriptions, some unpublished. These are now available for perusal in the library. It is hoped in time to be able to provide xerox copies of the unpublished works for loan.

### *Music — recent performing editions:*

The Division Viol. ed. Gilmore

Handel: Complete Sonatas for Violin and Continuo, ed. Best

Jeremiah Clarke: 7 Suites for Keyboard

William Byrd: Mass for Five Voices, ed. Brett

Thomas Arne: 8 Keyboard Sonatas

Duphy: Pièces de Clavecin

Loeillet: Pièces pour Clavecin

### *Books*

Off-prints from the New Grove Dictionary of Music and Musicians continue to be rushed from Macmillan's computerised files. Recent areas covered are the Italian Baroque, the High Renaissance, the Modern Era, the Turn of the Century and Wagner.

*Other recent books* now on the shelves are:

The Oxford Dictionary of Music, edited and much expanded by Kennedy

Bach, Handel, Scarlatti — tercentenary essays, ed. Williams

Editing Early Music, by John Caldwell

Medieval and Renaissance Music — a performer's guide, by Timothy McGee

Lutes, Viols and Temperaments, by Lindley

## PROGRAMMES

The programmes collection in the Department of Portraits has benefited from a number of important gifts during the past year. Among the most notable are:

a very large collection of programmes, covering the entire musical life of this country from c. 1945 to the present day, from Mr Arthur Jacobs,

collections of opera programmes from Mr Leslie Perowne and Brigadier C. C. Swift, and interesting collections from Mrs Rene Whyte, Mrs Ramsay Hughes, Mrs Dimitri Tiomkin.

Miss Phyllis Hartnoll, Miss Margery Elliott and Mr O. R. Winterbottom.

## B. Mus. Honours 1985

*First Class* Rolf Hind

*Second Class, Upper Division* Joanna Lee, Peter Muir

*Second Class, Lower Division* Robert Harvey, Clive Scott

*Pass* William Moss

*Bernard Stevens and Cyril Rootham Prizes* 1. Rolf Hind 2. Joanna Lee

*Bernard Stevens Memorial Prize* Michael Allis

## GRSM Honours 1985

*First Class* Peter Madan

*Second Class, Upper Division* Felicity Goodsir, Sarah Harper, Karen Potts, Richard Shepperson

*Second Class, Lower Division* Jayne Aspinall, Claire Bensted, Victoria Boyko, Lena Ching, Jeremy Cornes, Sandra Hilliam, Mary Hughes, Richard Lakin, Julia Luck, Daniel Lyness, Eloise McNaulty, Sharada Mack, Marianne Malin, Terry Martin, Anna Mulkay, Christine Norsworthy, Christopher Pascoe, Neil Poynter, Lorraine Rogers, Michael P. Smith, Gillian Williams, Rhian Williams, Stuart Wright

*Third Class* Margaret Barrow, Emma Colman, Melissa Holding, Tegwen Jones, Valerie Shallcross

*Raymond Ffennell Prizes* Peter Madan, Sarah Harper

*Colles Prizes* Richard Shepperson, Mary Hughes

*Margaret Pagon Jardine Prize* Karen Potts

## Performers' Course Diplomas 1985

*First Class* Nicholas Carpenter, Simon Conning, Paul Edlin, Esther Georgie, Katharine Gittings, Rebecca Hirsch, Ieuan Jones, Martin Robertson, Martin Wilson, Sophie Yates.

*Second Class, Upper Division* Ian Balmain, Graham Casey, John Cogram, Christopher Cowie, Richard Durrant, Paul Gardham, David Gilling, Anne Glover, Christina Hannah, Ian Hardwick, Michael Henry, Philip Heyman, Caroline Kershaw, Peter Nall, Jeremy Rayment, Kuo-Lan Szu, Nicholas Whiting, Damaris Wollen



*Second Class, Lower Division* Clarence Adoo, Mark Bennett, Alexandra Bibby, Graeme Broadbent, David Burton, Gary Davies, Kate Ellison, Fiona Fairbairn, Matthew Foster, Susan Gorton, John Higginbotham, David Wyn Lloyd, Julie McCarthy, Diane Mason, Timothy Masters, Amanda Newman, Sarah Paynes, Elizabeth Price, Natasha Reading, Gideon Robinson, Owen Slade, Brian Stewart, Dean Williamson  
*Third Class* Karl Charity, Jeremy Cox, Nicholas Davies, Martin Fenn, Ian Grocott, Elaine Herman, Elizabeth Hollowood, James Hutton, Sarah Lyle, Marina Rodoussaki, Francis Squire

*Pass* Linda Stocks, Denise Yelverton

*Second Year History Project Prizes* 1. Jennifer McCreery, 2. Mary Keatinge

## **Prizes and Awards**

### **Autumn Term 1984**

*Cornelius Fisher Prize* Antoinette Cann

*Clytie Mundy Song Recital Prize* John Cogram

*Accompaniment Prize* Neil Kelley

*Douglas Whittaker Chamber Music Prize* Aline Brewer, Felicity Goodsir, David Wyn Lloyd

*Wind Ensemble Prize* Louise Allen, Sara Chappell, Wendy Evans, Oren Marshall, Julie Ryan

*Kathleen Long Chamber Music Prize* Alexandra Bibby, James Craig, Damaris Wollen

### **Spring Term 1985**

*Joy Scott Prize* Mary Wu

*Vivian Hamilton Prize* Elizabeth Hayes

*Ellen Marie Curtis Prize* Sujeeva Hapugalle, Alexander Collinson

*Clavichord Prize* Geoffrey Govier

*Ivor James Prize* Lindsay Martindale

*Helen Just Prize* Liam Abramson

*Susan Connell Prize* Kirsten Hellier, Maeve Jenkinson, Peter Madan, Peter Whiskin

*John Ireland Prize* Thomas Blach, Deborah Hirsch

### **Summer Term 1985**

#### **PIANOFORTE**

##### **Grade V**

Chappell Medal MARY WU

Hopkinson Gold Medal and Sydney and Peggy Shimmin Prize NICHOLAS CAPALDI

Hopkinson Silver Medal and Sydney and Peggy Shimmin Prize HSING-CHWEN HSIN

Norris Prize CLARA RODRIGUEZ

##### **Grade IV**

Sydney and Peggy Shimmin Prize ROLF HIND

Ellen Shaw Williams and Marmaduke Barton Prize ESTHER GEORGIE

Margot Hamilton Prize ANDREW HARRIS

Pauer Prize RICHARD KONRAD

##### **First Year Undergraduates**

Eric Harrison Prize and Beddington Prize ISAAC BARRY, KATHRYN PAGE

Herbert Sharp Prize and McEwen Prize GARTH HALL

##### **Outstanding performance in Fourth Year Diploma Recitals**

Marjorie and Arnold Ziff Prize SIMON CONNING, SOPHIE YATES

Phyllis Wright Prize (In memory of Armstrong Gibbs) SUSAN GRAHAM SMITH

#### **HARPSICHORD**

Geoffrey Tankard Prize SOPHIE YATES

Lofthouse Harpsichord Continuo Prize NICHOLAS KOK

Raymond Russell Prize JANE CHAPMAN

## **ORGAN**

### **Grade V**

Walford Davies Prize 1. NEIL KELLEY, 2. DAVID SWINSON

Harold Darke Prize (for Bach Trio-Sonata) NEIL KELLEY

### **Grade IV**

Frederick Kistner Prize SIMON GIBSON

Parratt Prize not awarded

Geoffrey Tankard Prize ANDREW McCREA

### **First Year Undergraduates**

Haigh Prize MICHAEL KELSALL

Stuart Prize GEOFFREY ELLERBY

Canon Bark Prize NEIL KELLEY, RICHARD SHEPPERSON, DAVID SWINSON

## **SINGING**

### **Grade V**

Cuthbert Smith Award and Agnes Nicholls Harty Trophy DELINNE ISAACS

Redvers Llewellyn Prize JOHN COGRAM

Henry Leslie Prize GERALD FINLEY

Albani Prize ANN LIEBECK

Margot Bertram Prize NORMA RITCHIE

John Rogers Prize GRAEME BROADBENT

Kaye Wheeler Prize for best accompanist of Grade V Singing Competition NEIL KELLEY

### **Grade IV**

London Music Society, Dan Price, Pownell, and Barbara Samuel Prizes not awarded

Dorothy Silk Prize MARIA BEECHEY

Leslie Woodgate Prize and Topliss Green Prize ASHLEY THORBURN

Henry Blower Prize MATTHEW BROOK

Edgar Hurman-Villar Prize SARA MULLETT

### **First Year Undergraduates**

Chilver Wilson, Giulia Grisi and Mario Grisi Prizes not awarded

### **First Year Postgraduate**

Carrie Tubb Prize JILL HARRISON

Lady Maud Warrender Award MARGARET CAMERON

Margot Hamilton Prize JOHN COGRAM

Dr Saleeby Prize GERALD FINLEY

Muriel Kistner Prize MELANIE MARSHALL

Dorothy Smithard Prize DELINNE ISAACS

Major Von Someren Godtery Memorial Prize 1. PHILIP SHEFFIELD, 2. SUSAN GORTON, 3. FIONA ROSE

Accompanist Prize DAVID GOWLAND, NEIL KELLEY  
Clara Butt Awards SUSAN BURGESS, SARAH CONNOLLY, HELEN EDWARDS,  
KATE ELLISON, HANNE ORBAEK

German Language Prize NICHOLAS BURGEMAN

Italian Language Prize CHRISTINA BARRY, RICHARD SMITH

French Language Prize CHRISTINA BARRY, SIAN ALLEN

## **OPERA**

Michael Mudie Conducting Prize CHRISTOPHER GAYFORD

RCM Union Prize (in memory of Phyllis Carey Foster) SHELAGH STUCHBERY

Ricordi Prize (vocal score) ANN LIEBECK

McCulloch Prize (opera score) SUSAN BURGESS

Luis Espinar Prize FIONA ROSE



## **VIOLIN**

### **Grade V**

Stoutzker Prize (in memory of Albert Sammons) MAEVE JENKINSON

W. H. Reed Prize LIK WUK CHUA

Stanley Blagrove Prize KIRSTEN HELLIER

Isolde Menges Prize (for unaccompanied Bach) SUSANNA CANDLIN, MAEVE JENKINSON

### **Grade IV**

Howard Prize ANN LAWES

Dove Prize DEBORAH HIRSCH

Nachez Prize NICOLETTE KUO

### **Grade III**

Isolde Menges Prize SUSAN HEDGER

### **First Year Undergraduates**

Beatrice Montgomerie Prize SUSAN HEDGER

Ricketts Prize LOUISA WESTBURY

Dove Prize KATHERINE LORAM

Leonard Hirsch Prizes for Scales KATHERINE LORAM, LOUISA WESTBURY, NICOLETTE KUO

Marguerita and Peter Oundjian Prize (for Violin and Piano Duo) LIK WUK CHUA, MARY WU

Percy Coates Award JAE-HONG PARK

Woltmann Award ROBERT WHYSALL GIBBS

Fred Brough Orchestral Leadership Prize NICHOLAS WHITING

William John Pullen Memorial Prize BRIGIITE ROLLAND

Leonard Hirsch Prize (for outstanding performance in Fourth Year Diploma Recitals) REBECCA HIRSCH

## **VIOLA**

### **Grade V**

Lesley Alexander Prize DANIEL LYNESS

### **Grade IV**

Ernest Tomlinson Prize KATHRYN WILKINSON

### **First Year Undergraduates**

Alfred Gibson Prize CATHERINE RODDAM

Margot Stebbing Prize (for outstanding performance in Fourth Year Diploma Recitals) DAVID WYN LLOYD

Cecil Aronowitz Prize DANIEL LYNESS

Lionel Tertis Prize (donated by Bernard Shore) PHILIP HEYMAN

## **VIOLONCELLO**

### **Grade V**

Mrs Will Gordon Prize SARAH HARPER, LINDSAY MARTINDALE

Stuart Knussen Prize PETER MADAN

### **Grade IV**

Lesley Alexander Prize MICHAEL ALLIS

Helen Just Prize not awarded

### **First Year Undergraduates**

Scholefield Prize LIAM ABRAMSON

Stern Award SARAH HARPER, PETER MADAN

## **DOUBLE BASS**

Geoffrey Tankard Prize JONATHAN VAUGHAN

Eugene Cruft Prize KAREN YEO

Seymour Whinyates Award (for an outstanding string player) VERONIQUE MARCEL,  
JAE-HONG PARK, BRIGITTE ROLLAND

## **WOODWIND**

### **Grade V**

Eve Kisch Prize (flute) MIRANDA ZWALF

Joy Boughton Memorial Prize (oboe) CHRISTOPHER COWIE

Frederick Thurston Prize (clarinet) NICHOLAS CARPENTER

Arthur Somervell Prize (bassoon) not awarded

### **Grade IV**

Geoffrey Tankard Prize ALEXANDER ALLEN

Oliver Dawson Prize JOHN POTTS

### **First Year Undergraduates**

Allen John Warren Prize JOCELYN BOYER

Boosey & Hawkes Prize (for single reed playing) ESTHER GEORGIE

## **BRASS**

### **Grade V**

Frank Probyn Prize (horn) ELIZABETH RANDELL

RCM Grade V Brass Prize MARTIN WILSON

Arthur Somervell Prize and Manns Prize ANDREW PEARCE

### **First Year Undergraduates**

First Year Brass Prize WENDY EVANS

Douglas Moore Prize (orchestral horn playing) JEREMY RAYMENT

## **WIND ENSEMBLE**

Latham Koenig Prize MICHAEL BLAND, KEVIN GOWLAND, MARTIEN HANLON,  
JENNIFER HINDLE, ELIZABETH RANDELL

## **HARP**

Elizabeth Coates Prize RHIAN WILLIAMS

Jack Morrison Prize ALINE BREWER

## **GUITAR**

Jack Morrison Prize RICHARD DURRANT

Madeline Walton Prize PANTELAKIS MICHAELOUDIS

## **COMPOSITION**

Major Von Someren Godfery Composition Prize not awarded

Cobbett and Hurlstone Chamber Music Competition: Composer PAUL EDLIN

Performers ALEXANDER ALLEN, ANDREW BARCLAY, ALEXANDRA BIBBY,

JAMES CRAIG, MARTIN FENN, CHRISTOPHER GAYFORD, FELICITY  
GOODSIR, HANNE ORBAEK, MARK SMITH

Peter Morrison Prize in memory of Dr Herbert Howells PAUL EDLIN

Sullivan and Farrar Prizes MICHAEL HENRY

R. O. Morris Prize CLAIRE BAUGHAN

Stanton Jefferies Prize TIMOTHY MURRAY

Ouseley Norman Prize for Church Music Composition not awarded

United Music Publishers Ltd Prize PAUL EDLIN



## THEORY

Hecht and Allchin Prize not awarded

## CONDUCTING

Theodore Stier and Ricordi Prizes PER SIGMUND THORP

## SPECIAL PRIZES

Marjorie and Dorothy Whyte Memorial Prize LORNA ANDERSON

Adami Prize for Piano Accompaniment THOMAS BLACH

Ruby Hope Award in memory of George Reeves for a Piano Accompanist (Postgraduate)

DAVID GOWLAND

Percy and Dorothy Coates Prize (for piano trio) LIK WUK CHUA, SARAH HARPER,  
HSING-CHWEN HSIN

City Livery Music Club Section Prize PETER MADAN

Hilda Anderson Deane Prize (for furtherance of musical studies) DONALD GLASS

Dulcie Nutting Prize (for choral work) GRANT LLEWELLYN

Dannreuther Prize (for a piano concerto) AMANDA HURTON

Harry Evans Award (for a Welsh student) BRIGITTE THOMAS

Doris Gould Memorial Prize PETER WESLEY

Percy Buck Award CLARA RODRIGUEZ

Barry Manilow Prize (for an outstanding First Year student) ISAAC BARRY,  
CATHERINE RODDAM

Peter Morrison Prize in memory of Sir Arthur Bliss PETRA DARGAN

Worshipful Company of Musicians Medal NICHOLAS UNWIN

Earl of Dalhousie Award NORMA RITCHIE

Lagore Gold Medals (for the most distinguished students of the year) PEIRA DARGAN,  
IEUAN JONES

## Summer Term 1985 Programmes

May 2

### CHAMBER CONCERT

GINASTERA Sonata op.22; Peng-Chaung Liu *piano*. HINDEMITH Sonata; Fiona Fairbairn *horn*, Katherine James *piano*. DUPARC Elégie. Chanson Triste, Sérénade Florentine, Phidylé; Guy Harbottle *baritone*, Peter Bailey *piano*. SAINT-SAENS Sonata; Elen Teles *oboe*, Peng-Chaung Liu *piano*. LISZT Les Cloches de Genève, Nocturne, Harmonies du Soir; Jennifer Clarkson *piano*.

May 8

### INFORMAL CONCERT

#### RCM SINFONIETTA

conductor JOHN FORSTER

KHACHATURIAN Suite: Masquerade; Jonathan Kirk and Per Sigmund Thorp *conductors*.  
GOLDMARK Violin Concerto in A minor; Lik Wuk Chua *soloist*.

May 9

### RCM SYMPHONIC WIND BAND

conductors TIMOTHY REYNISH and CLARK RUNDELL

DAVID BEDFORD Sun Paints Rainbows on the Vast Waves. BERNARD GILMORE Five Folk Songs. HOLST Hammersmith — Prelude & Scherzo. R. STRAUSS Serenade in E flat. ELIZABETH MACONCHY Music for Brass & Woodwind. JOHN CORIGLIANO Gazebo Dances.

May 13

### INFORMAL CONCERT

RACHMANINOFF Preludes in C minor and D major; Nicola Sandland *piano*. BEETHOVEN Trio in B flat; Alexandra Bibby *piano*, James Craig *cello*, Damaris Wollen *clarinet*. KOEHLER Variations on a melody by Schubert and Valse des fleurs; Kevin Gowland and Richard Hubbert *flutes*, David Gowland *piano*. SCRIABIN Two Poèmes and Sonata no.5; Isaac Barry *piano*.

May 13

### MUSEUM CONCERT

to mark the fifteenth anniversary of its opening

J. HYDE Bugle Horn Duty and Reveille; Brendan Ball *bugle horn*. ANON Mit gantzen Willen; Sophie Yates *clavicytherium*. BYRD The Queens Alman; Katharine May *harpsichord*. PURCELL A new Ground; Sophie Yates *spinet*. J. S. BACH Adagio and Allegro from Sonata no.2 in D BWV1028; Sally Civval *viola da gamba*. Jane Chapman *harpsichord*. D. SCARLATTI Sonatas in D minor K141, and C major K132 and K133; Lena Ching *harpsichord*. CHERUBINI Larghetto from Sonata No. 1; Elizabeth Price *handhorn*, Sophie Yates *grand pianoforte*. ANON Bugle Horn and Lord Nelson's Waltzes; Elizabeth Wells *barrel organ*. REICHA Allegretto, Menuetto and Trio and Grazioso from 24 Trios for Three Horns; Elizabeth Randell, Paul Gardham and Elizabeth Price *handhorns*. BEETHOVEN First movement of Sonata in D minor op.31 no.2; Sophie Yates *grand pianoforte*.

May 16

### CHAMBER CONCERT

BRAHMS Vier ernste Gesänge op.121; Graeme Broadbent *bass*, Isaac Barry *piano*. IRELAND Piano Trio no.2; Lik Wuk Chua *violin*, Sarah Harper *cello*, Hsing-Chwen Hsin *piano*.

May 16

### RCM STRING ENSEMBLE

director RODNEY FRIEND

TELEMANN Don Quixote Suite. ELGAR Serenade. MENDELSSOHN String Symphony No. 9.

May 20

### INFORMAL CONCERT

J. S. BACH Partita Diverse BWV768; Simon Gibson *organ*. CHOPIN Fantaisie in F minor op.49; Lena Ching *piano*. HOWELLS Sonata; Esther Georgie *clarinet*. Hsing-Chwen Hsin *piano*.

May 21

### RCM SINFONIA

conductor CHRISTOPHER ADEY

WAGNER Overture, The Flying Dutchman. WIENIAWSKI Violin Concerto no.1; Jae-Hong Park *soloist*. BERLIOZ Symphonie Fantastique.

May 23

### RCM SYMPHONY ORCHESTRA

BRITTEN Nocturne; John Cogram *tenor*, Per Sigmund Thorp *conductor*. WAGNER Vorspiel und Liebestod; Jonathan Kirk *conductor*.

May 24

### LUNCHTIME CONCERT (St Mary Abbots Church)

MOZART Trio in E flat K498; Kuo-Lan Szu *piano*, Esther Georgie *clarinet*, John Rogers *viola*. SCHOENBERG Chamber Symphony no.1; Brian Stewart *flute*, Deborah Jones *oboe*, Catherine Lowe *cor anglais*, Esther Georgie *E flat clarinet*, Carol Jones *clarinet*, Graham Casey *bass clarinet*, John Potts *bassoon*, Gordon Laing *double bassoon*, Jeremy Rayment and Avril Fernie *horns*, Helen Cass and Helen Griffiths *violins*, Kathryn Wilkinson *viola*, Lindsay Martindale *cello*, Jonathan Vaughan *double bass*, Per Sigmund Thorp *conductor*.

May 29

### RCM CHORUS

conductor MICHAEL BREWER

BACH Jesu, priceless treasure; Lorraine Rogers and Shelley Everall *sopranos*, Kathleen Ferguson *contralto*, Simon Berridge *tenor*. Michael Law *bass*. FRANCK Choral No.3 in A minor; Neil Kelley *organ*. BRITTEN Choral Dances from 'Gloriana'. JEAN BERGER Brazilian Psalm.

May 30 and 31

### OPERA INFORMAL

J. STRAUSS Die Fledermaus (Acts I and II with cuts); Roland Vernon *Alfred*, Lorna Anderson/Ann Liebeck/Fiona Rose *Adele*, Susan Burgess/Helen Edwards/Lynn McAdam *Rosalinda*, Wills Morgan/Marc Thompson *Eisenstein*, Wills Morgan *Dr Blind*, Michael Law/Martin Oxenham *Falke and Frank*, Norma Ritchie *Orlovsky*, Lynne McAdam *Ida*, Ashley Thorburn *Ivan*, Lorna Anderson, Susan Burgess, Helen Edwards, Fiona Rose, Ashley Thorburn, Roland Vernon *chorus*. Nicholas Kok and Christopher Gayford *piano* and *conductor*, Yvonne Wells *dialogue*, Andrew Sinclair *director*.





ALBERT ROUSSEL's AUNT CAROLINE's WILL

May 30

**CHAMBER CONCERT**

BEETHOVEN Sonata in D op.12 no.1; Sarah-Jane Cox *violin*, Lena Ching *piano*.  
VAUGHAN WILLIAMS On Wenlock Edge; Philip Sheffield *tenor*, David Gowland *piano*,  
Ann Lawes and Vanessa Hughes *violins*, Tegwen Jones *viola*, Lindsay Martindale *cello*.  
SMETANA Trio op.15; David Gilling *violin*, James Craig *cello*, Katherine James *piano*.

May 31

**LUNCHTIME CONCERT (St Mary Abbots Church)**

**NEW LONDON CHAMBER ORCHESTRA**

TCHAIKOVSKY Rococo Variations; Christopher Bunting *cello*. STRAVINSKY Suite:  
Pulcinella. Peter Madan *conductor*.

June 3

**INFORMAL CONCERT**

BEETHOVEN Sonata in E op.109; Francis Squire *piano*. CHABRIER Larghetto; Elizabeth  
Price *horn*, Graham Read *piano*. BACH Adagio and Fugue from Sonata BWV1005; David  
Gilling *violin*. QUILTER To Julia; Simon Berridge *tenor*, Neil Kelley *piano*.

June 7

**LUNCHTIME CONCERT (St Mary Abbots Church)**

SCARLATTI Sonatas in C K132 and K159 and D minor K141; N. Martin Evans *piano*.  
SCHUBERT Schäfers Klagelied, Wanderers Nachtlied II, Geheimes, Ganymed and Der  
Musensohn; Michael Law *baritone*, David Gowland *piano*. FRANCK Choral No.3; Louise  
Slabber *organ*.

June 7

**THE TWENTIETH CENTURY ENSEMBLE**

MICHAEL TIPPETT Sonata; Andrew Langley, Jeremy Rayment, Mark Smith and Jeanette  
Murphy *horns*. SCHOENBERG Ode to Napoleon Buonaparte; Katharine Gittings and  
Thelma Handy *violins*, David Wyn Lloyd *viola*, Catherine Partington *cello*, Thomas Blach  
*piano*, Timothy Bond *reciter*, Grant Llewellyn *conductor*. TIM SOUSTER Equalisation;  
Mark Bennett and Robert Farley *trumpets*, Elizabeth Randell *horn*, James Casey *trombone*,  
Owen Slade *tuba*, Asbjorn Schaathun and Richard Durrant *electronics*. STOCKHAUSEN  
Mixture; Lawrence Casserley *conductor*.

Monday 10 June

**INFORMAL CONCERT**

CHOPIN Scherzo in B flat minor; Paul Audwin Naser *piano*. MOZART Zeffiretti Lusinghieri  
and POULENC Three Songs from 'Airs Chantés'; Anna Mulkay *soprano*, Jayne Aspinall  
*piano*. DEBUSSY Estampes; Masako Wada *piano*. SCHNITKE Praeludium in memoriam D.  
Shostakovich; David Gilling *violin*. BUTTERWORTH Six Songs from 'A Shropshire Lad';  
Jonathan Markham *baritone*, Neil Kelley *piano*.

June 11

**RCM SINFONIA**

*conductor* CHRISTOPHER ADEY

THOMAS WILSON Touchstone; Jonathan Kirk *conductor*. BARTOK Piano Concerto  
No.3; Mary Wu *soloist*. BUTTERWORTH Rhapsody: A Shropshire Lad; Per Sigmund  
Thorp *conductor*. KODALY Peacock Variations.

June 13

**RCM SINFONIETTA**

*conductor* JOHN FORSTER

STRAVINSKY Suite de Pulcinella. MENDELSSOHN Violin Concerto; Maeve Jenkinson  
*soloist*. HAYDN Symphony no.100.

June 14

**LUNCHTIME CONCERT (St Mary Abbots Church)**

LENNOX BERKELEY Three Greek Songs and QUILTER Two Songs; Stuart Wright  
*baritone*, Neil Kelley *piano*. POULENC Sonata; Anne Glover *oboe*, David Gowland *piano*.  
DIZI Study no.21 and ROSETTI Sonata; Rhian Williams *harp*. MIKE HENRY Prelude and  
BARTOK Rumänische Volkstänze; William O'Sullivan and Neale Hobson *trumpets*,  
Vanessa Price *horn*, Philip White *trombone*, Richard Sandland *tuba*.

June 17

**INFORMAL CONCERT**

CHOPIN Ballade in G minor op.23; Etsuko Sato *piano*. POULENC Sonata; Neale Halling  
*clarinet*, Christopher Seed *piano*. BAX Sonata in G major (1st movt); Stephanie Williams





ARTHUR BENJAMIN'S *PRIMA DONNA*

*viola*, Shelley Corkhill *piano*. POULENC Sextet; Lois Geldard *flute*, Anne Glover *oboe*, Nicholas Carpenter *clarinet*, Paul Gardham *horn*, John Potts *bassoon*, Hsing-Chwen Hsin *piano*.

June 18

**RCM SYMPHONY ORCHESTRA**

*conductor* NORMAN DEL MAR

LISTZ First Mephisto Waltz; Grant Llewellyn *conductor*. RAVEL Concerto for piano left hand; Amanda Hurton *soloist*. SHOSTAKOVICH Symphony no. 4.\*

June 19

**RCM EXPERIMENTAL MUSIC GROUP**

*director* JOHN LAMBERT

Clapping Music. Talking Music (Dada words by Hugo Ball); Claire Baughan, Diane Costoulas, David Hughes and Oliver Rivers. Saxophone Music; Paul Mason and Jane Melbert. Haiku. Chrysalis. Talking Music (more Dada words by Tristan Tzara and Richemont-Desaignes). Clapping Music — a second version. Lawrence Casserley *electronics*.

June 20

**CHAMBER CONCERT**

OLIVIER MESSIAEN Transports de joie and Prière du Christ; Louise Slabber *organ*. PROKOFIEV Sonata no. 2; Felicity Goodsir *flute*. Andrew Harris *piano*. CHOPIN Nocturne in C minor op.48 no.1 and Etudes in E op.10 no.3, C sharp minor op.25 no.7 and C op.10 no.1; Mark Durnford *piano*. MICHAEL TIPPET Sonata no.2; Nicholas Unwin *piano*. RAVEL La Valse; Claire and Antoinette Cann *pianos*.

June 21

**LUNCHTIME CONCERT (St Mary Abbots Church)**

BRAHMS Three Songs op.105; Ashley Thorburn *bass*, N. Martin Evans *piano*. HINDEMITH Trio (from 'Ploener Musiktag'); Caroline Segolo *descant recorder*, Michael Keen *treble recorder*, Margaret Barrow *tenor recorder*. WAGNER Wesendonck-Lieder; Margo Milne *soprano*, Susan Graham Smith *piano*.

June 28

**LUNCHTIME CONCERT (St Mary Abbots Church)**

**RCM EARLY MUSIC ENSEMBLE**

BUXTEHUDE Jesu meine Freude; Luise Horrocks and Aimée Blattmann *sopranos*, David Thomas *bass*. Tu es Petrus (14th Century Plainsong) and BUXTEHUDE Magnificat; Hanne Mari Orbaek, Luise Horrocks, Helen Butler, Inger Marie Rise, Aimée Blattmann and Christina Barry *sopranos*, Denis Lakey *counter-tenor*, Matthew Brook, Jonathan Markham and Paul Martin *baritones*. PURCELL Ode to St Cecilia's Day (1683); Hanne Marie Orbaek and Aimée Blattmann *sopranos*, Denis Lakey *counter-tenor*, Philip Sheffield *tenor*, Jonathan Markham *baritone*, Torbjörn Soderquist *chitarrone*, Jane Chapman *harpsichord*, Christopher Poffley *cello*, Christopher Gayford *conductor*.

June 21 **COBBETT & HURLSTONE PRIZE COMPETITION CONCERT**

CLAIRE BAUGHAN 'I think about a time . . .'; Gerald Finley *baritone*, Esther Georgie *clarinet*, Claire Baughan *electronic tape and live electronics*. MICHAEL HENRY Ménéage à Quatre; Michael Henry *clarinet*, Gideon Robinson *violin*, Rebecca Carrington *viola*, Amanda Newman *cello*. ALEXANDRA HARWOOD Essay for oboe and string quartet; Marianne Malin *oboe*, Thelma Handy and Deborah Hirsch *violins*, Rebecca Carrington *viola*, Matthew Lee *cello*, Per Sigmund Thorp *conductor*. PAUL MAX EDLIN Impressions op.25; Hanne Mari Orbaek *soprano*, Felicity Goodsir *flute*, Alexander Allen *clarinet*, Mark Smith *horn*, Alexandra Bibby *celeste*, Martin Fenn *viola*, James Craig *cello*, Andrew Barclay *percussion*, Christopher Gayford *conductor*.

July 4

**RCM STRING ENSEMBLE**

*conductor* JOHN FORSTER

MOZART 'Eine Kleine Nachtmusik'. HOLST St Paul's Suite. BOYCE Symphony no.4 in F. BOCCHERINI Minuet in A. BRITTEN Simple Symphony.

July 8

**INFORMAL CONCERT**

DELVINCOURT Danceries; Véronique Marcel *violin*, Thomas Blach *piano*. LISTZ Ballade in B minor; Alexander Collinson *piano*. BEETHOVEN Sonata in G op.30 no.3; Rosemary Johnson *violin*, Stephen Harris *piano*.



**July 8**

**GUITAR CONCERT**

PONCE Mexican Folk Song; David Beale. DAVID PASH La Sonanta Puertomiguel; Helen Sanders. BACH Gavottes I and II (Lute Suite no.3); Hasan Kesikli. LEO BROUWER Elogio de la Danza; Nicola Culf. H. VILLALOBOS Prelude no.3 and Etude no.6; Steve Russell. DAVID PASH Juego de Fuego (Trio for Three Guitars); Helen Sanders, Mark Burke and Christopher Salt. BACH Prelude and Gavotte en Rondeau (Lute Suite no.4); Pantelakis Michaeloudis. SCARLATTI Two Sonatas; David Caswell. BACH Prelude and Allegro; Richard Durrant. TURINA Fandanguillo; Richard Durrant.

**July 10**

**RCM SINFONIETTA (Augmented)**

*conductor* JOHN FORSTER

MOZART Overture, The Magic Flute. SIBELIUS Violin Concerto; Véronique Marcel *soloist*. BRAHMS Symphony no.1.

**July 11**

**RCM SINFONIA**

*conductor* CHRISTOPHER ADEY

TCHAIKOVSKY Francesca da Rimini. PROKOFIEV Piano Concerto no.2; Benjamin Hall *soloist*.

**July 11**

**EARLY MUSIC CONCERT**

BOISMORTIER Cantate Diane et Actéon; Hanne Marie Orbaek *soprano*, Julia Bishop *violin*, Torbjörn Söderquist *chitarra*, Jane Chapman *harpsichord*, Abigail Summers *cello*. PEPUSCH Trio Sonata in G minor; Michael Keen *recorder*, Elizabeth Linley *oboe*, Jane Chapman *harpsichord*, Abigail Summers *cello*. TELEMANN Sonata in C; Margaret Barrow *recorder*, Jane Chapman *harpsichord*. CACCINI Vedro il mio Sol and MONTEVERDI Salve O Regina; Hanne Marie Orbaek *soprano*, Torbjörn Söderquist *chitarra*. MARIN MARAIS Suite in G minor; Michael Keen and Caroline Segolo *recorders*, Jane Chapman *harpsichord*, Abigail Summers *cello*, Torbjörn Söderquist *chitarra*. RAMEAU L'Entretien des Muses, Les Cyclopes; Jane Chapman *harpsichord*. BERNHARD Cantata 'Jauchzet dem Herrn, alle Welt'; Christina Barry and Hanne Marie Orbaek *sopranos*, Julia Bishop and Richard Quick *violins*, Jane Chapman *harpsichord*, Abigail Summers *cello*, Torbjörn Söderquist *chitarra*.

**July 15**

**ELECTRONIC MUSIC CONCERT**

LAWRENCE CASSERLEY Panharmonic. Text Study for Voices and Tape Delay; Diane Costoulas, Sarah Crompton, Paul Edlin and Andrew McCrea. RICHARD DURRANT Let Him Out. PETER TAHOURDIN Tape Piece Part One. Seven Studies for instruments and modulation; Clarence Adoo *trumpet*, Claire Baughan *clarinet*, Diane Costoulas *piano*, Sarah Crompton *oboe*, Richard Durrant *guitar*, Paul Edlin *trumpet*, Andrew McCrea *organ*.

**July 16, 17, 18 and 19**

**RCM OPERA SCHOOL**

ARTHER BENJAMIN Prima Donna; Michael Law/John Sear *Florindo*, Roland Vernon/Wills Morgan *Alcino*, Martin Oxenham/Gerald Finley *Count*, Helen Edwards/Delinne Isaacs *Bellina*, Susan Burgess/Ann Liebeck *Olympia*, Lynne McAdam/Alma Sheeham *Fiametta*, Christina Barry, Deborah Dales, Philip Raymond, Richard Smith, Thomasin Trezise and Anne Wright *servants*, Gideon Robinson *violin*, Pter Whiskin *viola*, Kevin Faux *cello*, Andrew Robinson *flute*. Christopher Gayford *harpsichord*. ALBERT ROUSSEL Aunt Caroline's Will; Shelagh Stuchbery/Kathleen Ferguson *Beatrice*, Beverley Littlewood/Lynne McAdam *Christine*, Simon Hart/Michael Law *Ferdinand*, Norma Ritchie/Margaret Cameron *Naomi*, James Hutton *Jobard*, Ann Liebeck, Susan Burgess *Lucine*, Wills Morgan/Roland Vernon *Noel*, Gerald Finley/Martin Oxenham *Maitre Corbeau*, John Sear *Dr Pathogene*, Christina Barry, Deborah Dales, Philip Raymond, Richard Smith, Thomasin Trezise and Anne Wright *servants*. RCM Symphony Orchestra, Vilem Tausky *conductor*, John Eaton *director*, Lez Brotherston *designer*, Neville Currier *lighting designer*.

# NEW STUDENTS 1985/86

- Acosta, Gonzalo  
 Allen, Michael J.  
 Andrievsky, Alexandra  
 (Israel)  
 \*Anastasiadis, Paris  
 (Greece)  
 Angilly, Neil D.  
 Ardagh-Walter, Catherine  
 Barrett, Sarah L.  
 Bell, Rebecca L. (U.S.A.)  
 Best, Deborah L.  
 Babbs, John A.  
 Barclay, Mandy J.  
 Bingham, Nicola J.  
 Blenkin, A. Claire  
 Blyth, Ariadne  
 \* Bowen, John A. G.  
 Boxall, Elaine  
 Boyd, Marian  
 Branch, Alan J.  
 Brener, Ian S.  
 Browder, Risa (U.S.A.)  
 Brown, Annette  
 Brown, Heather R.  
 Bunker, Andrew  
 Burroughs, Nelle A.  
 (U.S.A.)  
 Carney, E. Jonathan  
 (U.S.A.)  
 \*Carrington, Simon F.  
 Cavell, Andrew  
 Choy, Martin Kwok Tin  
 (Hong Kong)  
 Christensen, Steffen B.  
 (Denmark)  
 Clarke, Garry D.  
 Clarke, Paul C.  
 Cleary, Neil  
 Clitherow, Simon W. M.  
 Coggin, Philip J.  
 Collingwood, Miguel D.  
 (W. Indies)  
 Cotterill, Marianne  
 (Denmark)  
 Coventry, Joanne C.  
 Croft, Howard  
 Darley, Sherryl  
 Davidson, Angus M. C.  
 David-Jones, Catrin E.  
 Davis, Miranda  
 Davis, Patricia (U.S.A.)  
 Dean, Jonathan F.  
 Dilks, Claire  
 Dimopoulos, Demetrios  
 (Greece)  
 \*Di Paolo, Patrizia (Italy)
- Divett, Nicola A.  
 Dixon, Victoria F.  
 Dobbie, Warrick A.  
 (Australia)  
 Downs, Karen  
 Dredge, Sally A.  
 Dwzu, Miyuki (Japan)  
 Dyas, Amanda J.  
 Edmonds, Rachel  
 Edwards, Juliet  
 Ehinger, Philippe  
 (Switzerland)  
 \* Essex-Hill, Christopher  
 Evans, Jessica L.  
 Exall, Richard J.  
 Fejure, C. Julieta  
 (Venezuela)  
 Filsell, Jeremy D.  
 Foo, Say Ming (Singapore)  
 Fujita, Megumi (Japan)  
 Gagnon, Raymond C.  
 (U.S.A.)  
 Gabriel, Simon  
 Gan, Phin Hooi (Singapore)  
 Gibson, Timothy N.  
 Gledhill, Rachel C.  
 Godber, Shereen R.  
 Goodman, Paul A.  
 Goudie, Budoc  
 Grants, Ilga M. (Canada)  
 Griffiths, Simon A.  
 Guest, Christopher  
 Hall, Sylvia M.  
 Hallett, Jonathan A.  
 Hamilton, Gregory (U.S.A.)  
 Harborne, Karen R.  
 Harris, Jane D.  
 Harrison, Peter C.  
 Hay, Rosemary  
 Hemsley, Alison M.  
 Hendrickse, Jan P.  
 Henschel, Monika  
 (W. Germany)  
 Henson, Judith L.  
 Hessey-White, Helen  
 \*Hewitt, Keith A.  
 Higgins, Julie-Anne  
 \*Hobbs, Philip  
 Horsey, Diane M.  
 (Australia)  
 Howard, Simon L.  
 Hughes, Joanna M.  
 Huning, Christopher  
 \*Hurst, Andrew B.  
 Jellard, Frances (Canada)  
 Jones, Donald L. (Canada)
- Jones, John E.  
 Jones, Nicola  
 Jones, Rosalind  
 Knight, Alison L.  
 Knight, Susan  
 Langrish, Anthony H.  
 Lea-Cox, Graham  
 Lee, Philip  
 Lesser, David T.  
 Liauw, Greta (Hong Kong)  
 Lim, Ai Kooi (Malaysia)  
 Lim, Tze Chian (Singapore)  
 Liu, Jian (China)  
 Lloyd, Nicholas  
 Lloyd, Sharon L.  
 Long, Roderick W.  
 Loukes, Jeremy P.  
 Lovell, Sara L. W.  
 Lucas, Antony  
 McCready, Anna  
 McCreery, Jean D.  
 Manson, Anne H. (U.S.A.)  
 Marriott, Jonathan  
 Marston, Sally A.  
 Mavor, Anna F. M.  
 Mavronicola, Chloe  
 (Cyprus)  
 Meredith, David  
 Metcalf, Gaynor-Louise  
 Merzejewska, Susanna  
 Migliorini, Lorraine M. C.  
 Milne, Clare P.  
 Mitchell, John S. G.  
 Moore, Rosanna C.  
 Morrissey, Clare E.  
 Murray, Angus N.  
 Nation, Hilary  
 Neil, Elizabeth-Anne  
 Nethsingha, Andrew M.  
 O'Byrne, Deirdre M.  
 (New Zealand)  
 O'Connell, Amanda J.  
 \*O'Hare, Liam G.  
 Owen, Christopher J.  
 \*Owens, R. Jeanette  
 (U.S.A.)  
 Packer, Alison  
 Pagett, Michael J.  
 Palmer, Alison J.  
 Pavitt, Elizabeth  
 Pawlyk, John G.  
 Pay, Cathryn R.  
 Pell, Lindsay H.  
 Perkins, Valerie  
 Pickett, Helen C.  
 Pierrejean, Suzanne M.

Pigram, Christopher S.  
 Pike, Anthony J.  
 Player, Steven  
 Porter, Simon T.  
 Porter, William R.  
 Powell, Elinor S.  
 Price, Jonathan D.  
 Rannie, Anne C. M.  
 \*Ray, Amanda S.  
 Reade, Phillipa (Australia)  
 Reddy, Jane M.  
 Redfern, Nicholas  
 Reese, Laurence F. (U.S.A.)  
 Reeves, Edward F. M.  
 Reimers, Olaf  
     (W. Germany)  
 Rose, Catherine J.  
 Rose, Joanne K.  
 Rudling, Rachael

Rybak, Ludmila (Israel)  
 Sanbrook-Davies, Sharon  
 Schnarch, Ani (Israel)  
 Shikata, Yoko (Japan)  
 Shuttleworth, Antony  
 Smith, Helen C.  
 Smith, Rachel  
 Smoker, Melanie A.  
 Spriggs, Robert D.  
 Swan, Janine F. V.  
 Tabert, Sarah C.  
 Taylor, Melanie J.  
 Thomas, Sian M.  
 Thompson, Marc  
 Tickle, Angela  
 Tilling, Sarah E.  
 Tompkins, David T.  
 Topliss, Nina J.

Tseng, Shun Y. Grace  
     (Hong Kong)  
 Tucker, Mardiah R.  
 Vidgeon, Emma K.  
 Walker, Patricia E.  
 Wardell, Annette  
 Warren, Reginald R.  
 Watenabe, Mako (Japan)  
 Way, Catherine M.  
     (Australia)  
 Whettam, Julian J.  
 Williams, James R. O.  
 Wilson, Blair P. (U.S.A.)  
 \* Wilson, Richard P. E.  
 Wong Pek Cheun, George  
     (Malaysia)  
 Yi Yang, Kyung (Korea)  
 Zebaida, Robin  
 Zeiher, Charlotte

\* Foundation Scholar,

## REVIEWS

### ELIZABETH WELLS: Guide to the Collection of the Royal College of Music Museum of Instruments (£1.00)

In 1883 the Prince of Wales (later Edward VII) said of the newly inaugurated RCM: 'I wish to establish an institution having a wider basis and a more extending influence than any existing school or college of music in this country ... It will be to England what the Berlin Conservatoire is to Germany ... or the Vienna Conservatoire is to Austria — the recognized centre and head of the musical world'. In the very first year after its foundation the RCM began its collection of musical instruments, significantly enough with a donation of Indian instruments from a celebrated Indian scholar. (Incidentally, who at that date would have predicted how important the study of ethnic schools of music would have become in a hundred years' time?)

In its early years the Museum housed to all intents a collection of 'dumb blondes', beautiful instruments only very rarely played to illustrate the occasional lecture. But in 1970 Her Majesty the Queen Mother formally opened the present Museum building, and some of the recently restored instruments were actually played in a brief concert programme — *very* brief; if I remember rightly it lasted only fifteen minutes. But it was enough to delight. Our President declared with her infallible charm and enthusiasm 'It's the nicest concert I've ever been to!'

Perhaps the informality of a small museum, with everything as it were under the eye, has been an asset to the visitor, though it may have given problems to the dedicated people who staff and care for it. In what other museum could one see at one glance instruments from Asia, from Africa, from 16th century Venice, from 18th century Prague, from Russia, from Spain, from Ireland, from Austria — not to mention the many examples of the best English craftsmanship?

The personal element is not lacking either, whether it be the personality of a great craftsman or of a great composer. There is the beautiful ivory treble recorder by Denner of Nuremberg, the dancing master's kit attributed to that greatest master of all violin makers, Antonio Stradivari, there is the Bohak clavichord that once belonged to Haydn (1794), the Hitchcock spinet of 1759 reputed to have been given to Handel, the cittern belonging to Rossini, the fine Kirkman harpsichord of 1773 owned consecutively by Engel and Hipkins and, most endearing of all, the two trombones owned and played respectively by Elgar and Hoslt.



For sheer glamour it would be hard to beat the Alessandro Trasuntino Venetian harpsichord of 1731, with its voluptuous paintings and lavish inlay work, or the handsome division viol by Barak Norman, whose elaborate marquetry embellishments seem to be the perfect visual counterpart of the Christopher Simpson Divisions, but I think my favourite is the elaborate Cousineau pedal harp, with fishing scenes painted on the soundboard!

For antiquity the 1480 clavictherium must take pride of place. Its very frailty is awe-inspiring, and one is grateful for the modern copy made by Derek Adlam which enables us to conjure up its silvery bell-like tones.

For sheer eccentricity I would award the prize to the contrabassophon, made in 1850 for the Scots Fusilier Guards, but guaranteed to arouse gales of laughter from a 20th century audience.

What fun we have had — and continue to have — from our Museum, fun limited only by the sad imposition of inevitable 'cuts', shortening the hours during which we can visit this magic place. Believe me, 'opening time' at the Museum is as eagerly awaited as it is at the other establishments to which the term more usually applies!

I nearly forgot the reason why I was asked to write this: there is now a new and inestimable blessing to be enjoyed when visiting the Museum. Mrs Wells, the Curator, has compiled an excellent Guide to the Collection. Neat, small and handy, stylishly written and printed and admirably illustrated, it is worth far more than the modest charge made for it, and is an absolute 'must' not only for us here in College but for the many distinguished visitors who come from all over the world to enjoy the collection.

RUTH DYSON

## PLAYING ON WORDS: A guide to Luciano Berio's *Sinfonia* by David Osmond-Smith (Royal Musical Association Monographs no. 1 £10.95)

The publication of any critical study of a major twentieth century work is of great interest: Berio's *Sinfonia* (1968-9) has already been the subject of a number of articles and studies, but this is the first detailed analysis of the complete work in English, and goes a long way further than the only other complete study, in German, published in 1977. The Royal Musical Association has been adventurous in choosing this as the subject of the first in a series of monographs, and one must hope that future additions will be as enterprising and erudite as this one.

The author's aim in this study was not, he says, to provide a complete description but 'to pursue through the work all musically pertinent processes — to avoid, in other words, the tautology of reasserting in words what will be self-evident to the score-reader'. This is perhaps a somewhat unreal claim, especially so, considering that the book is subtitled 'A Guide to Luciano Berio's *Sinfonia*', since what will be self-evident to one score-reader may be obscure to another. However, the book errs on the side of explaining more rather than less, so that although it is vital to have a score (much of the book is incomprehensible without constant reference to it), the exploration of 'musically pertinent processes' is certainly thorough and assumes the reader to be out of what one might call analytical short-trousers.

The book begins with a general chapter placing the *Sinfonia* in its context amongst Berio's other work — an extremely useful chapter in its own right, and one which reveals the author's understanding of this sometimes abstruse and intellectual composer. There follow four chapters discussing each movement in turn; the fourth chapter covers both the fourth and fifth movements, since the essential simplicity of conception of the fourth movement does not require a lengthy analysis. The fifth movement, added after the work had already been performed and recorded, brings together elements of all the previous four, and in his analysis Osmond-Smith parallels this by bring together the various analytical concerns of previous chapters. Throughout the book the analysis itself is a kind of virtuoso display: in particular, the 'inventory of interrelations' of the third movement, in which the author traces (almost)

every quotation and reference, however oblique, which goes to make up that extraordinary collage, must amaze the reader by the painstaking care lavished upon it. The exploration of the other movements is no less detailed, and in the first chapter Osmond-Smith benefits from his previous study of the relationships between Levi-Strauss' *Mythologiques* (from which the text used in the *Sinfonia*'s first movement is culled) and the Berio piece (cf. *Musical Quarterly*, lxvii, 1981, 230-60).

Regrettably, the book does not finally reach any conclusions. It is not the purpose of an analysis to make judgements on a work, it is true, except insofar as any form of analysis presupposes the work in question to be of sufficient value to merit such study, yet the reader of this monograph is throughout denied any observation as to the significance of the musical processes described — their pertinence, in fact. The final chapter is inconclusive, and rather spoils the effect of the foregoing analysis by revealing that the author is concerned with 'the aesthetic pleasure of exploring the score itself', and not so much with listening to the music as with 'perceiving sounds structured in (and lost in) time'. What is missing is any form of emotional response: the *Sinfonia*, despite its complexity and the apparent confusion of its references, is a fascinating, powerful, and often very beautiful work, and whilst it is true that an analysis cannot and should not deal with the effect of a piece of music, only with its construction, part of that construction is concerned with the effect it is intended to have. Osmond-Smith seems to recognize this omission: 'The more determinedly a study such as this seeks to track down allusions, to trace formal processes, the more clamorously does it evoke the necessity for its complementary mode of perception'. One can only regret that he was unable to incorporate this from the start, and lift the study above the level of an intellectual game (his own word for it). What occasional insights there are remain tantalizingly unexplored: perhaps this is what the author means when he writes in his preface of 'lacunae which I wish other analysts the joy of discovering'.

This is perhaps to cavil: any analyst is forced to limit himself to a single point of view if his work is to be consistent. This book is certainly that, and it must be welcomed as a most useful addition to the corpus of Berio studies. The author's committed exploration of his subject cannot be too highly praised.

DAVID BRAY

### RODNEY SLATFORD and STEPHEN PETTITT: *The Bottom Line* (Calouste Gulbenkian Foundation £2.00)

*The Bottom Line* is 'a report aimed principally at those who dispose resources for music training', therefore it must be read with that in mind. I have admired Mr. Slatford's enthusiasm for the Double Bass and its repertoire for many years, and this quarter-size or 'Mini Bass' report is an admirable project deserving of success.

His enthusiasm, however, in this case has caused him to indulge in a fair amount of exaggeration which does not enhance the image of the Double Bass. Apparently Double Bass auditions for entry to Music Schools have included 'tunefully played equivalent of a few nursery rhymes'. A school orchestra with 'some hearty tough', or 'a Betjemanesque girl prepared, amid the dogs and horses, to put down a stubborn instrument'.

The Double Bass is 'often seen as a rather comical instrument, even superfluous'. Also 'the assumption that it is a simple instrument to play, is suitable to children who are large, less intelligent, or have failed to master anything else'. I could go on for a long time quoting, but I will give only one more: 'In fifteen years, who knows, the Double Bass will no longer be regarded as an oddity that only 'the eccentric or less capable take up!'

Now that sort of language will not endear him to the serious player. I can see what he is getting at, but he could have worded it better.

Appendix A. The Suzuki Method would not be suitable for the Double Bass as it would be difficult for the Mini Bass beginners to play in tune in a group. The prospect of six-year-olds playing in unison on quarter-size instruments is daunting to say the least. Eight years would



be time enough for the quarter-size. The half-size instrument would be a much more realistic and useful possibility, starting at junior level.

A bow which is costing £100, nearly a quarter of the kit price, is unnecessary. The prototype had a full-size frog and point, which gave it a squat appearance on account of its shorter length. A full-size bow would be quite manageable and could be used with every size of instrument. The Double Bass bow is short enough as it is.

The Yorke Studies series are excellent for beginners. Children will find lots of familiar tunes in half and first position.

I was pleased to read that The Britten-Pears Foundation has enabled the first Mini Bass to be endowed, and it will bear the name of the foundation. The high standard of Double Bass playing in our orchestras, the excellent intonation admired by foreign conductors, will I am sure, be achieved by Mini-Bass pupils encouraged by their teachers, and above all by the Yorke Mini-Bass Project.

ADRIAN BEERS

## BOOKS AND MUSIC RECEIVED

*Mention in these lists neither implies nor precludes review.*

American Folk Music and Folklore Recordings 1984 — a selected list (Library of Congress, gratis)

Martin Cooper: Beethoven — The Last Decade 1817-1827 (OUP paperback £9.95)

European Piano Teachers Association: Piano Journal No. 17 (annual subscription £2.40 for 3 issues)

Paul Farmer: Instruments in Pop and Jazz (Longman £1.40)

Desmond Heath: Chiaroscuro — a selection of poems (an Envoi Poets publication £1.80)

Hungarian Dance News 1985/No. 1

Hungarian Music News Vol. II No. 2, Spring 1985

Kaleidoscope Vol. IX No. 1 (Eurasia Media Co. Ltd., U.S. \$15)

Haig Khatchadourian: Music, Film, & Art (Gordon and Breach U.S. \$12 softcover)

Bruno Monsaingeon: Mademoiselle — conversations with Nadia Boulanger (Carcagnet Press £6.95)

Leopold Mozart trs. Editha Knocker: A Treatise on the Fundamental Principles of Violin Playing (OUP paperback £11.95)

Malcolm Arnold: Concert Piece for [three] Percussion and Piano, and arrangement for solo percussion and piano by James Blades (Faber Music score and parts £4.50)

Benjamin Britten: Beware! — three early songs for medium voice and piano (Faber Music £2.95)

John Jeffreys: Second Book of Songs (Roberton £10.00)

When I was young six little songs for tenor and piano (Roberton £1.50)

Frederik van Rossum: Little style-studies for piano solo (Roberton £2.00)



## ROYAL COLLEGIAN NEWS

Please send this page (or a similar layout) to the Hon. Secretary, RCM Union, for a change of address, new appointment, or marriage or birth announcement.

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Date .....

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